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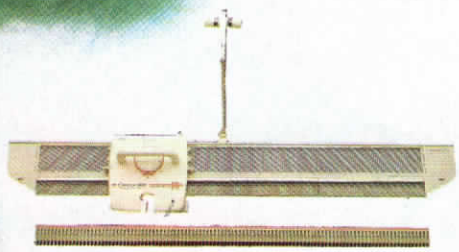

KX-395 CONVERTIBLE

At one time, I was a dedicated follower of the designer label. Once my monthly salary arrived in the bank, it was soon lining the pockets of the leading fashion stores. And then I discovered the new Brother Convertible.

I'd dabbled with knitting before of course, but mainly of the 'clickety-click in front of the fire' variety. But even if you're an absolute beginner, you can soon master the art of knitting with the Brother Convertible.

They say it's unique and it's certainly the first time I've seen anything so versatile. I can now reel off all kinds of pattern stitches, even complicated ones like Intarsia. I can use hand knit yarns, and I also have the choice of chunky or fine knit, all on the same machine.

But the best part is the price. For the cost of a couple of designer jumpers I now have a machine that can make woolly tops, chunky jackets and beautiful knitted dresses in no time at all.

For further details of the KX-395 Convertible and the range of Brother Knitting Machines, visit any stockist or send to: Dept K, Knitting Machine Division, Jones + Brother, Shepley Street, Audenshaw, Manchester M34 5JD. Telephone: 061-330 6531.

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Volume 4 . No. 2,
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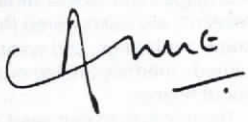
Dear Readers
As I write this, everyone in the office is remarking 'It can't be March already, can it?'. I smile as I remind them we're now producing the May issue and we need strappy summer tops any minute! It's amazing how quickly the seasons change and this issue always has to bridge the gap between the warm summer months and what can be a cool, breezy spring. We've a pretty mohair and glitter cardigan that's ideal for chilly evenings and perfect as a cover-up for holiday wear. There are some delicate pastels if you'd prefer a softer look.

Equally attractive are two tops we've knitted in Denys Brunton's Tahiti and Original. These 'rainbow' yarns are still popular and give a different look each time you knit. Do look out for them if you've not tried them yet.

We welcome a new friend this month as Singer Special returns after a short break. Melinda Lodge will be 'flying the flag' for us at SDL and keeping in touch with an update on the Singer front. She's also a designer and we'll be including some of her special Singer designs, too. Welcome Melinda.

I do hope you enjoy this issue – there's lots to read and lots to keep you knitting . . . until next month! Happy knitting.



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PUBLISHING EDITOR
• Anne Smith

DESIGN
• N/K Partnership

ADVERTISING
• Fiona Lewis
(Tel: 0789-740430)

PHOTOGRAPHY
• Francis Loney

HAIR/MAKE-UP
• Rod at Select

STYLIST
• Sally-Ann Carroll

REGULAR CONTRIBUTORS
• Doug Baker
• Diane Bennett
• Iris Bishop
• Bob Daw
• Thelma Dawson
• Hazel Duignan
• Fran Francis
• Dorothy Gill
• Shelagh Hollingworth
• Joan Lafferty
• Ann Taylor
• Pam Turbett
• June Weatherall
• Catherine Wood

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NEWS LINE

ULSTER FOLK SHOW

We have just received details of an exhibition in the Manor House at the Ulster Folk Museum in Northern Ireland between 27th June and 29th July. Organised by the Textile Craft Guilds of Northern Ireland, this exhibition will house a variety of crafts including Machine Knitting, Patchwork, Embroidery, Lacemaking, Weaving and Spinning. The Folk Museum won the UK Museum of the Year Award in 1983 and is continually adding to its traditional farm and village buildings. The Machine Knitters Guild, who meet monthly, have 150 members from all corners of the province.

COLOURWAYS EXHIBITION

A hundred knitted and woven items from 20 of today's most exciting and creative textile artists, including Kaffe Fassett, will be on show at the Hove Museum and Art Gallery from 14th March to 12th May for the Colourways – Cross Currents in Contemporary Knitting and Weaving Exhibition. This fascinating exhibition will appeal to everyone interested in design and colour, with jumpers, hats, blankets and rugs on show all with the common theme of a fresh personal approach to colour. Dyeing techniques, intricate patterns and bold splashes of colour all contribute to the variety and originality of the items. New work by knitwear designer Sue Black, weavers Bobbie Cox and Mary Restiaux will be on display. The exhibition sounds well worth a visit and is supported by a programme of workshops, demonstrations and lectures. For further details contact the Hove Museum and Art Gallery, telephone 0273 779419.

ABBREVIATIONS

alt, *alternate(ly)*, beg, *beginning*, ch, *chain*, cm, *centimetres*; cont, *continue(ing)*, dc, *double crochet*; dec, *decrease(ing)*, foll, *following*, mm, *millimetres*; MT, *main tension*; MT–1, MT–2, MT–3, *one, two, three sizes tighter than main tension*; MT+1, MT+2, MT+3, *one, two, three full sizes looser than main tension*. MY, *main yarn*; N(s), *needle(s)*; NWP, *non working position*; P, *purl*; patt, *pattern*; RC, *row counter*; rem, *remain(ing)*; rep, *repeat*; ss, *stitch size*; st(s), *stitch(es)*; st-st, *stocking stitch*; tog, *together*; UWP, *upper working position*; WY, *waste yarn*.

NEW MACHINE KNITTING COMPANY

A phoenix has arisen out of the ashes of the former businesses owned by Flamingo Woolshops of Bradford and Leeds. Contrary to popular rumour, these shops (at 118 Sunbridge Road, Bradford and 168 Lower Briggate, Leeds) have not closed but have been taken over and renamed 'Focus on Knitting'.

Behind the new name is a wealth of experience in machine knitting and a friendly and helpful welcome is assured – whether you're buying a knitting needle or a knitting machine. A thriving knitting club meets once a month at each shop and new members are welcome, whether experts or absolute beginners.

There is a vast range of industrial and fancy yarns available including 2/30s high bulk acrylic at 10p per ounce, repeatable 4-ply Shetland at 16p per ounce, plus a wide range of branded yarns by all the major spinners.

Expert advice is always available along with comprehensive tuition (two hours free with every machine purchased), free delivery, free yarn and money-off vouchers towards your next purchase.

Knitting clubs are very welcome and arrangements can be made for visits outside normal business hours.

KNIT-A-GRAPH

'The Knit-a-graph is an invention,' writes R Horne of Glasgow, 'which consists of software and an interface between an inexpensive home computer and a domestic electronic knitting machine. The image can be obtained with a video camera, video recorder, light pen or graphics package. This image is then decoded, adjusted, tidied up and prepared for knitting.

'When satisfactory, the instructions are passed to the knitting machine and the correct needles are automatically selected according to the pattern on the monitor screen. As the whole needle bed is under the control of the computer, pictures 200 stitches wide can be knitted.

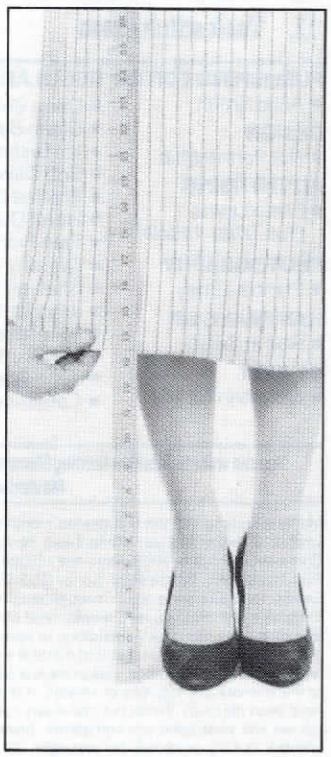
'The computer is attached to the knitting machine with a ribbon cable plugged into the electronic hardware of the machine. The machine's own software is unchanged.

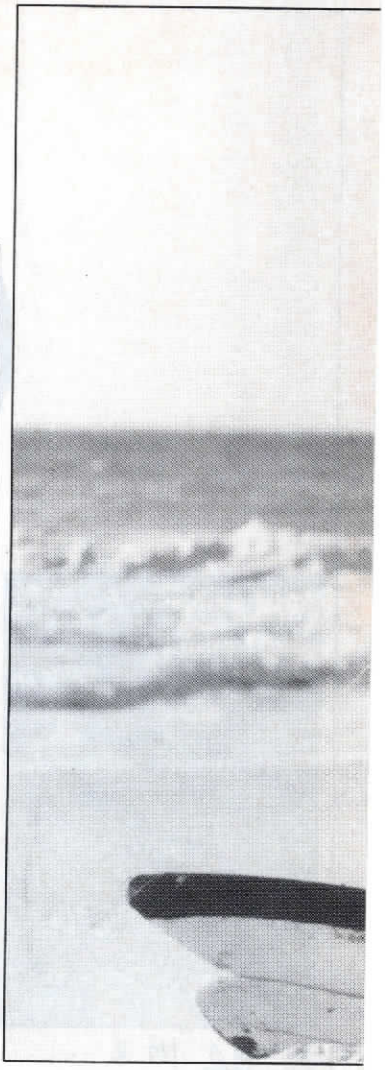
'This device frees the designer from the limitation and the time-consuming labour of the mylar sheet and is so accurate that knitted pictures of faces are easily recognisable, putting personalised garments within the reach of the home knitter.'

For more information, prices etc, contact R Horne, 43 Beaufort Avenue, Newlands, Glasgow G43 2YL.

OUT OF THE GARAGE

Fisco, who make a bench rule – a long wooden 'ruler' of the kind usually found in the garage or workshop of a DIY addict – suggest that it's equally useful in the house, perfect for making sure you turn up the right amount when you're hemming a skirt. The Fisco bench rule is made from top quality hardwood and has rolled brass ferules to protect each end. It's one metre/36 inches long and has metric measurements on one side and imperial on the other. The price is £2.53 from leading hardware retailers.





YOUNG FASHION

It's nautical style, lots of cartoon characters and a tropical look (bold clashing colours, fun cropped tops and flouncy skirts) for the under-11s this spring and summer, forecast Marks and Spencer in their collection of new clothes for this age group.

The 11 plusses, too, have the tropical touch, as well as a bit of nostalgia – back to the 50s – in the chainstore's summer gear for them. Look out for the new young fashions in your local branch.

MONEY, MONEY, MONEY

'A high level of competence and confidence in dealing with everyday domestic finances.' That finding, talking about women and money, in a new survey undertaken to detemine our attitudes by the National and Provincial Building Society, definitely won't come as a surprise to most of us! But, the report continues, most women feel far less sure of themselves when it comes to pensions, mortgages and investments. The research also discovered that we knew our failings, and wanted to remedy them by finding out more about finance.

Responding to this need the

National and Provincial are setting up a freephone financial information service to answer basic questions and provide information on where to go for further advice. Also they are holding a series of free financial meetings around the country. These will comprise a video presentation, question and answer session and free information booklets. To find out more, contact your local branch.

BAG IT!

Something to carry your yarn and patterns around in, an overnight bag, handluggage for air or ferry travel, or something for a spare pair of shoes and a book to take to work – if any of these are what you're looking for, take a look at Sammies, a new range from Samsonite. They're tough, go-anywhere bags with sturdy quick-release buckles, locks and a key-hanger, and they're all available in cherry red, jungle green and electric blue. Prices range from £32.50 for a saddle bag called Salto to £72 for Punch, a roomy travelbag. See the range in your local Samsonite stockist.

COMPETITION RESULT

This month, we're pleased to bring you the result of our January Competition. The postbag was bulging at the seams with entries for this very popular prize and the winner is Mrs Y Smith, 127 Adelphi Crescent, Hayes, Middlesex UB4 8ND. Mrs Smith's correct winning line was 'Coming Up Trumps'. We're sure she's delighted with her fabulous Horn Knitting Machine Cabinet and that it will take pride of place in her knitting room. Many congratulations, Mrs Smith.

Denys Brunton Designer Yarns
The yarns that go a long way

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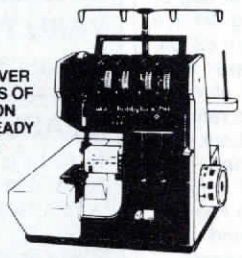

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7 WOMAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Atkinson's Soft Cotton
1 [1, 1, 1] × 350g cone in Cream (MC).
1 [1, 1, 1] × 350g cone in Navy (C).

The fibre content of this yarn is 100% Cotton. For further details about local or mail order stockists, please write to the following address – Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 106 [109, 114, 118] cm, 41¾ [43, 45, 46½] in.
Length to shoulder (excluding welts) 53 [54.5, 55.5, 56.5] cm, 21 [21½, 22, 22¼] in.
Sleeve seam (excluding cuff) 37 [38, 38.5, 39] cm, 14½ [15, 15¼, 15½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. When shaping in HP, always take yarn around first inside N in HP to prevent a hole forming.

BACK

Push 88 [91, 95, 98] Ns at left and 89 [92, 96, 99] Ns at right of centre 0 to WP. 177 [183, 191, 197] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B) *. K 180 [184, 188, 192] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 27 [29, 29, 31] sts. Using nylon cord, K 75 [77, 81, 83] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 7 sts at beg of next row. K 1 row. Cast off 6 sts at beg of next row. K 2 rows. Using WY, K a few rows in st st over rem 62 [64, 68, 70] sts and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for Back to *. K 170 [174, 178, 182] rows. 16 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 19 [21, 21, 23] sts. Using nylon cord, K 79 [81, 85, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows. Dec 1 st at neck edge of every row until 62 [64, 68, 70] sts rem. K 3 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 52 [53, 54, 55] Ns at left and 53 [54, 55, 56] Ns at right of centre 0 to WP. 105 [107, 109, 111] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Shape sides by inc 1 st at each end of every 3rd row until there are 141 [143, 149, 155] sts, then on every foll 4th row until there are 177 [181, 185, 189] sts. K 4 [2, 2, 2] rows. RC shows 131 [133, 135, 137] and work measures 37 [38, 38.5, 39] cm, 14½ [15, 15¼, 15½] in. Cast off.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 128 [134, 140, 146] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 36 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 128 [134, 140, 146] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts along lower edge and place on to Ns gathering evenly. Using MT, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 56 [58, 60, 62] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 28 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 [59, 59, 62] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts along lower edge of sleeve and place on to Ns gathering evenly. Using MT, K 1 row. Cast off.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 135 [139, 139, 143] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 22 rows. Push 10 Ns at opposite end to carriage from WP to HP on next 6 rows. Push 30 Ns at opposite end to carriage from HP to UWP on next 2 rows. Using MT–5, K 20 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 134 [140, 140, 146] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 20 rows.

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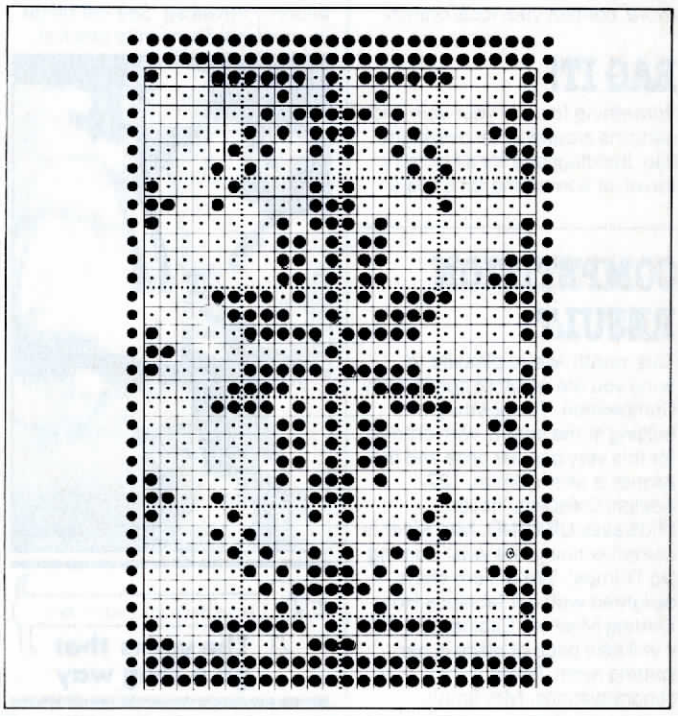
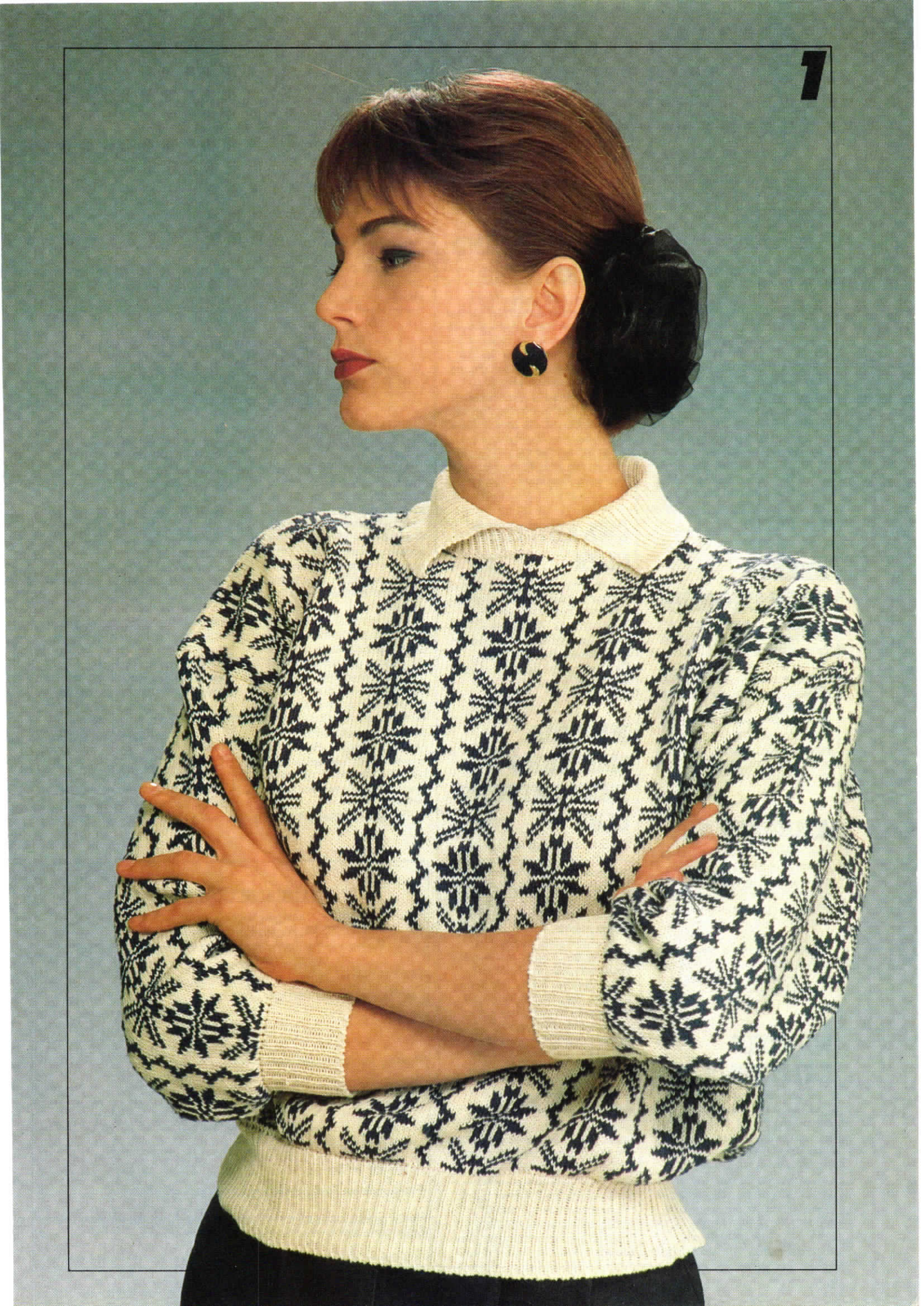


Skirt, Next. Earrings, Zig Zag.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CLUB LINE

NEEDLES 'N' YARN KC

A case of mistaken identity here. Organiser, Susan Eves writes: 'I sent in a Clubline Directory form recently under the name of the Solent Knitting Club. Unfortunately I have since discovered that there is a club of this name in Southampton. I phoned the organiser and have agreed to change the name of our club. We decided on the name above.

'We have been meeting in each other's homes, but have booked the church hall for future ones. If any readers would like more information then they can contact me at 38 Gordon Road, Gosport, Hants PO12 3QF. We are a friendly crowd and will welcome new members.'

DERBY DUOMATIC CLUB

Doreen Markgraf writes: 'We cater for both Passap and Pfaff knitters. We meet at my home on the second Thursday of each month at 1.45pm. We're only a small club, but there's a friendly atmosphere and we do our best to help each other. Each month we try to have a small teaching point and exchange information and ideas. Anyone interested can contact me on Derby 880626.'

ABINGDON MKC

Here's another club that changed its venue in January. They now meet at the Teachcroft Community Centre, Lindsay Drive, Abingdon on the fourth Monday of the month from 7.30pm to 9.30pm. The chairman, Mrs. Margery Evans, can give you further details if you write to her at 21 Healey Close, Abingdon, Oxon OX14 5RL.

RUNCORN KNITTING CLUB

The club held a fashion show in April and all the proceeds went to Halton Heart Fund. Eileen Mackie, who wrote and told us, says they already had £290 for the fund through raffles and selling unwanted goods. They also have a box, 'We call it our Slummy box' where members put in any odd coppers. Good fund-raising tip for other clubs. For more details contact Eileen at 180 Masseyfield Road, Brookvale, Runcorn WM7 6AB.

THURCROFT AND DISTRICT MKC

New time, new place – Mavis Brookes has written to tell us that the club now meets fortnightly at about 7.15pm on Thursday evenings at the Gordon Bennett Memorial Hall. They have around 53 regular members but are always pleased to see new faces. It costs £1.25 to join and 75p per meeting but, Mavis adds, 'Please bring your own cup for your tea.'

For more information you can contact her at 28 Katherine Street, Thurcroft, Rotherham S66 9LG.

OWL KNITTING CLUB

The club meets at 7.45pm on the second Tuesday of the month at Church Rooms, Uppingham, Rutland, Leics. For further details please contact Owl Knitwear, 13 Main Street, Wakerly, Nr Oakham, Leics LE15 8EP. 'Phone Morcott 723.

WINDSOR MACHINE & HAND KNITTING CLUB

Beverley Ward writes: 'I have recently taken over as club secretary. We have changed the location and days of our meetings so would be grateful if you could let your readers know the new arrangements.

'We now meet on the third Wednesday of each month at the Gardeners Hall, St Leonards Road, Windsor from 7.30pm to 9.30pm. New and experienced knitters are all welcome. For further information would they please contact me on 0753 857009.'

LINDEN MKC

Elsie Skeldon has written us a lovely long newsy letter all about the club and how difficult it was to find the right premises – at the right price. She also includes some useful tips for other clubs. 'To anyone starting a club or finding that they are not getting the help from members that they expect, I would say this: tell your members that you are not running the club for your benefit, but for theirs. If they wish to make a success out of it, then it depends on each and every one of them. If it is a sale of work, then even a scarf or hat from a beginner is welcome. Assistance is always welcome with making tea or coffee or even selling raffle tickets.

'We understand that some people have heavy commitments whilst others have plenty of time to spare, but as long as everyone is willing to try and pull together, then they will be able to raise money for their club. This will, in turn, be able to provide updated equipment for them.'

The club meets fortnightly on Tuesday evenings at the St John Ambulance Brigade premises. The members' ages span a wide range and so, too, do the machines they own – Knitmaster, Jones/Brother, Passap, Toyota and Bond. Elsie says they are very enthusiastic and really put themselves out to make club events a success.

If you are interested in going along why not ring Elsie one evening on 091-456 0470, she'll be pleased to give you further details.

Wightline

Reporter on the spot, Gill Proudfoot, writes:

'You may be interested to know that the Isle of Wight Knitting Clubs' Evening of Spectacular Knitting was a great success.

'It took place in the Medina Theatre at Newport and we were hoping to make a good sum of money to present to the Earl Mountbatten Day Care Centre and the MacMillan Nurse Fund Appeal.

'It wasn't a very good day weatherwise and when we arrived at the theatre we discovered that almost all the seats had been sold – a total of 420. As the time drew nearer for the start of the show we heard that not only had all the seats been taken, but there were people waiting for 'returns'. This was the first time that this had happened since the theatre opened – or so we were led to believe.

'The show started bang on time and went extremely well with scarely a hold-up – in spite of the panic backstage! We didn't have any rehearsal apart from a quick walk around the stage. We had about 21 models, some came from a local dancing school and the rest were club members and their friends. There were a range of sizes from a 4½-year-old to ladies of more mature years (and figures).

'There have been many favourable comments from those attending the show. One of the comments was that the garments were too good to have been knitted on a domestic knitting machine! Unfortunately we do not have any photos available; we were too busy to take any.

'After all the expenses were taken out the total sum made was £710, which was magnificent. A presentation was made to the Fund. Another £100 was added which came from the Newport Club's raffle throughout the year.'

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◀6 Using MT–1, push 21 Ns at opposite end to carriage from WP to HP on next 2 rows. Push 7 inside Ns from HP to UWP on next 6 rows. K 45 rows. Push 7 Ns at opposite end to carriage from WP to HP on next 6 rows. Push 21 Ns at opposite end to carriage from HP to UWP on next 2 rows. Using MT–2, K 20 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 62 [64, 68, 70] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

PRESSING

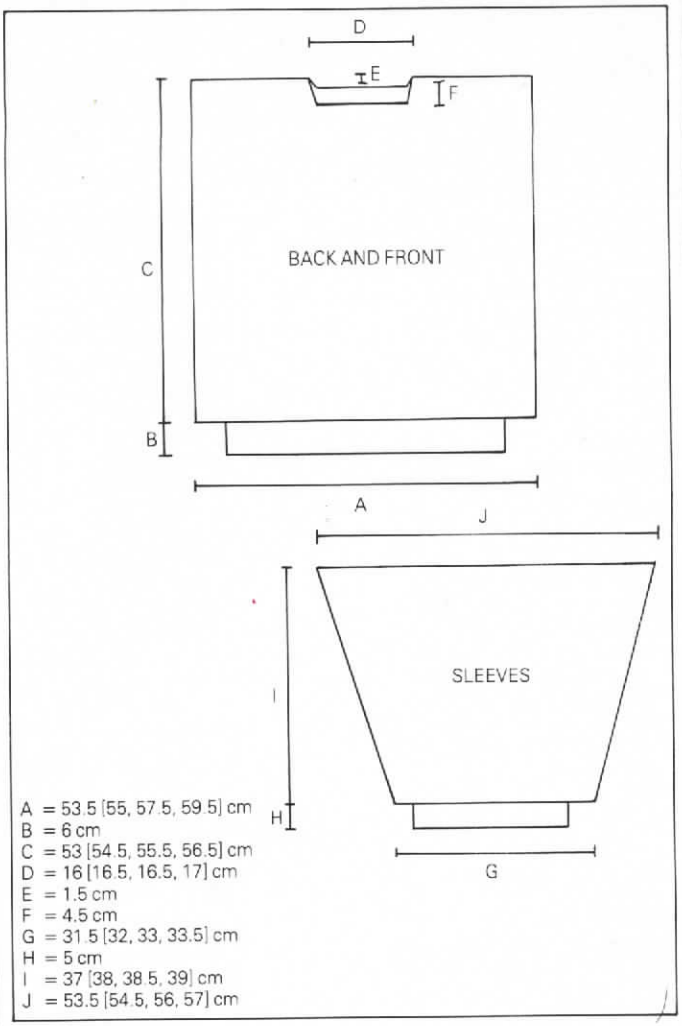
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Pin collar into position with ends at centre front. Unravelling WY as required, backstitch through open loops of last row worked in MC. Join collar for 1 cm at centre front.

MACHINES WITHOUT RIBBER

Neaten ends of collar.



A = 53.5 [55, 57.5, 59.5] cm
B = 6 cm
C = 53 [54.5, 55.5, 56.5] cm
D = 16 [16.5, 16.5, 17] cm
E = 1.5 cm
F = 4.5 cm
G = 31.5 [32, 33, 33.5] cm
H = 5 cm
I = 37 [38, 38.5, 39] cm
J = 53.5 [54.5, 56, 57] cm

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work is completed.

ALL MACHINES

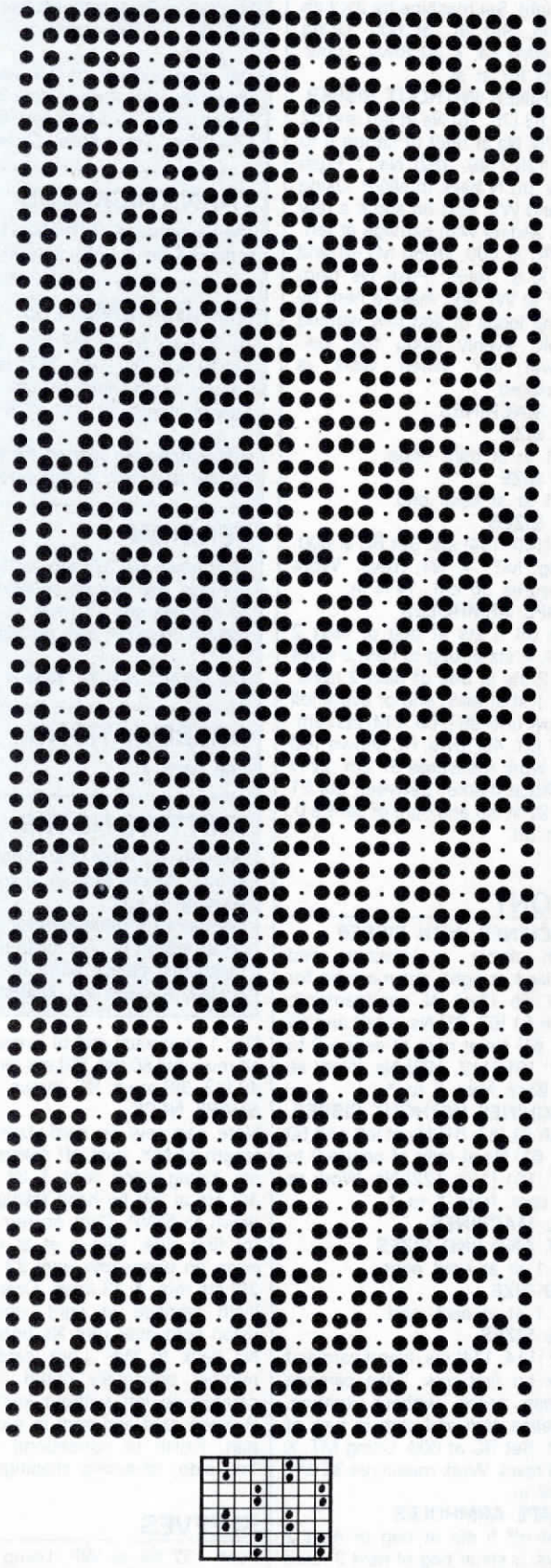
With P side facing, pick up 128 [143, 155] sts around neck edge and place on to Ns. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves, pleating top 10 cms. Pin neck edging into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold neckband in half to inside and catch down.



KNITMASTER CORNER

As you may have gathered these articles are written some months before publication, so rather late in the day, may I give a personal apology for the glaring errors I made in the December 1988 issue. It must have been a brainstorm. I wrote about E position and Russell levers on 1 to knit back to make a tidy edge to knitting. It should have been "bring the end needle to D position and Russell levers on 11 to knit back on each row". I must have been on another planet that day. I always teach students about Russell levers by saying – "if they (the levers) are back, the needles stay back. If the levers are forward, the needles stay forward", this being the easiest way I know to remember what the Russell levers do. I will try not to have any more brain-storms!

Another little 'thing' I have concerns the ribber. When new to using the ribber, there seems so much to remember and so many bits and pieces. Most people nearly die of shock when taking the lid off the box for the first time! When it is eventually all in position they get confused with Pitch and half pitch. If you remember "Pitch the needles are Point to Point and you cannot knit with every needle in Position on both beds", it helps. You can knit 1×1 rib on Pitch because the needles alternate on each bed.

Half pitch is exactly as it says, it moves the ribber along half a pitch putting all the needles on each bed between each other. The racking handle moves the ribber only and moves it one whole pitch to the right or one whole pitch to the left.

Whilst on the subject of the ribber and in response to many letters, Fisherman's Rib seems to confuse many knitters. The Japanese instruction books mention English Rib, half Fisherman's Rib and Fisherman's Rib. I consider Fisherman's Rib to be an almost normal looking rib on one side and with flat oval stitches (right side) on the other – as in half Fisherman's Rib or English Rib. The tucking is one way only.

The two way tucked Fisherman's Rib is like a flattened out normal rib on each side – very stretchy – and (my opinion only) not so nice. I believe in hand knitting this is called Brioche rib.

Usually in half Fisherman's Rib or English Rib I have found it better to tuck on the ribber, not on the main bed. If you have had problems, try it on the ribber.

Sizing for garments of any kind in tuck stitch can be a bit dicey, they stretch outwards and are shorter. Any garment in Fisherman's Rib needs to be knitted to size, with no ease allowed. For those who are newcomers, most knitwear has two inches ease allowed. For instance a size 34 inch garment is 36 inches when finished to avoid it clinging like the paper on the wall! It would start to split at the seams on movement of the wearer. A Fisherman's Rib garment in size 34 inch needs to be 34 inches when finished so knit a size 32 inch, or after the first wash it is likely to be a size 36 inch or 38 inch. Mind you, the trend for loose fitting garments could apply here! A word on washing garments in Fisherman's Rib – turn the garment inside out and machine or hand wash, give a short spin and dry flat. If washing in a machine you would be well advised to put the garment in a pillow case to keep it separate from other garments and items in the washing machine. Why? The chances are that one sleeve will get caught in other things and come out of the wash at least half as long again!

Fisherman's Rib is fine for sweaters, men particularly like it, especially for outdoor wear. It makes nice jackets and blouson type tops. I remember seeing in an expensive London store, jackets with fur-fabric fronts and Fisherman's Rib backs and sleeves, selling at over £100 each. Think what you could do with oddments of material, or suede or leather if you are handy with a sewing machine as well. Remember the type of fabric that Fisherman's Rib produces – it is stretchy – no use for skirts for instance, it would 'seat' dreadfully. But it would make a nice full length coat in light-weight yarn and be warm. I have never made a coat on a chunky machine but I would think a three quarter length jacket in Fisherman's Rib would be nice.

I am often asked why loops form at the side of Fisherman's Rib. It is simple once you know why and then apply the correct needle rule. Whether in 1×1 rib or full needle rib, the rule is the same. The first needle on the right is on the main bed and the last needle on the left is on the ribber. Failure to observe this needle rule leaves the end needle tucking and therefore loops form.

Wooly hats (wrong time of the year for these but remember the tip for next winter) are lovely in Fisherman's Rib, and if you start the hat by tucking on the main bed for the brim and then tuck on the ribber for the rest of the hat, the brim when turned back will be in the same stitch pattern as the rest, and you will have learned a lot about your ribber and Fisherman's Rib whilst doing it.

Knit a scarf in Fisherman's Rib if you have never tried the stitch before, there will be no shaping to worry about. Do use the 7-shape wires and side weights as you knit, this ensures the end stitches knitting off properly (a tip to remember when shaping a garment in any rib) and you may find as the length grows you can dispense with some weight at the bottom, due to the weight of the garment itself.

When I first used the ribber, Hazel Ratcliffe taught me to make a garment using a standard stocking stitch pattern that I was used to. She then advised leaving every fifth or sixth needle in position on the ribber – transfer the main bed stitch – and set the ribber for Fisherman's Rib. If you do this, now knit your sweater following the pattern you are used to and when you come to the shaping, transfer everything to be shaped to the main bed and carry on as you do normally using the familiar pattern and you will have used your ribber and made a nice garment. When you next make a garment using the ribber, shaping will hold no terrors for you.

I must admit that whilst I shape necklines for Fisherman's Rib, on any other work on the ribber, especially with the colour changer, I do cut 'n sew necklines. The hassle of remembering which colour, which button, which decrease, proved too much. I shaped one and have cut n' sewn ever since!

Well I hope this has helped a few folk doubtful about trying out their ribber for anything other than welts. It is a good stitch pattern to start with and remember the majority of us under-use our ribbers.

Keep the letters coming with your problems and tips – they are much appreciated by all of us, here at Machine Knitting Monthly and the readers.

Ann Taylor

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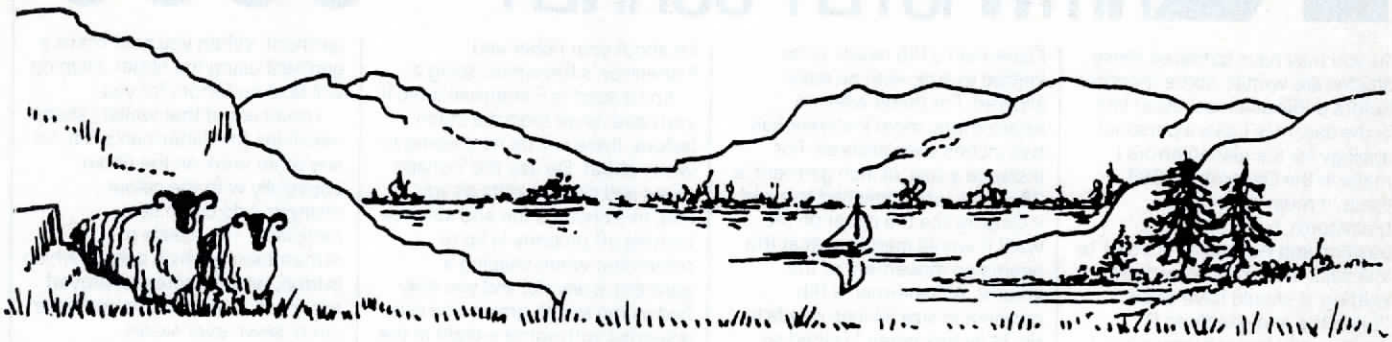
WENDY PHILLIPS
PICTURE KNITTING BOOKS



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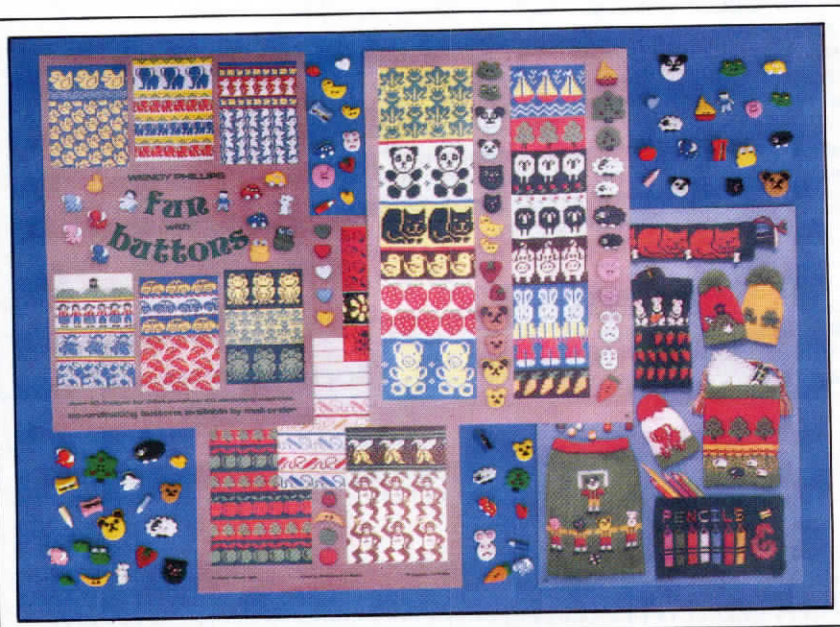

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3 TEXTURED SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

Yeoman's Panama.
1 [1, 1] x 500g cone in Turquoise (MY).

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further details about local or mail order stockists, please write to the following address – Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 93 [100, 107] cm, 36½ [39¼, 42] in.
Length to shoulder 61.5 cm, 24½ in.
Sleeve seam 47 [47, 49] cm, 18½ [18½, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches to 35.7 cm and 100 rows to 27.8 cm measured over stocking stitch (stitch size setting approximately 6½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We have used the BX setting and pushers to shape the neck. You can if you wish use either Decker Combs or cut and sew instead. Sleeves knitted in stocking stitch using knit side as right side. Pattern on back and front – handle up, black strippers. Ns arranged in groups of 26 [28, 30] on alt beds. Lock set to N/N stitch size 6½/6½. K 28 rows. * Transfer all sts to opposite beds. K 28 rows. Rep from * throughout. Remember to put all empty Ns in NWP every time you transfer sts.

BACK

Handle up. Orange strippers. Set up 130 [140, 150] Ns on each bed in WP. * Arrange Ns for 1×1 rib. Set lock on N/N and stitch size to 1½/1½. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½. K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3¼/3¼. K 38 rows *. Black strippers. Set RC at 000. Set lock on N/N and stitch size to 6½/6½. ** Starting at left, transfer sts so that you have 26 [28, 30] sts on front bed, then on back bed alternately across the row. Push empty Ns to NWP. Push up 1 extra N at each end on back bed as shown in diagram 1. 132 [142, 152] sts. K 28 rows. Transfer all back bed sts to front bed and front bed sts to back bed. K 28 rows. Transfer sts as before. K 28 rows. Transfer sts as before. K 22 [22, 18] rows. RC shows 106 [106, 102].

SHAPE ARMHOLES

Cast off 14 sts at beg of next 2 rows. 104 [114, 124] sts. Transfer end st at both ends to back bed. K 4 [4, 8] rows. Transfer sts as before. K 28 rows. Transfer sts as before. K 28 rows. Transfer sts as before. K 28 rows. RC shows 196. Transfer all sts to one bed and cast off loosely.

FRONT

Work as for back to **. Starting at left, transfer sts so that you have 26 [28, 30] sts on back bed, then on front bed alternately across the row. Push empty Ns to NWP. Push up 1 extra N at each end on front bed as shown in diagram 2. 132 [142, 152] sts. K 28 rows. Transfer all back bed sts to front bed and front bed sts to back bed. K 28 rows. Transfer sts as before. K 28 rows. Transfer sts as before. K 22 [22, 18] rows. RC shows 106 [106, 102].

SHAPE ARMHOLES

Cast off 14 sts at beg of next 2 rows. 104 [114, 124] sts. Transfer end st at both ends to front bed. K 4 [4, 8] rows. Transfer sts as before. K 28 rows. Transfer sts as before. K 24 rows. RC shows 164.

SHAPE NECK

Using a length of MY, cast off centre 16 sts loosely. Note position of Ns. Transfer all sts at left to back bed. Put a pusher into WP under every back bed N at right in WP. Set lock on BX/N. Cont on these sts for first side. K 2 rows. Dec 1 st at neck edge of next row, K 1 row. Transfer sts as before. Rearrange pushers on back bed so that only WP Ns at right have a pusher in WP under them. Dec 1 st at neck edge of next and every foll alt row until 29 [34, 39] sts rem. K 1 row. Cast off loosely. Return all pushers to blocking rail. Rearrange sts at left as noted. Set lock on N/N. K 2 rows. Dec 1 st at neck edge of next row, K 1 row. Transfer sts as before. Dec 1 st at neck edge of next and every foll alt row until 29 [34, 39] sts rem. K 1 row. Cast off loosely.

SLEEVES

Handle up. Orange strippers. Set up 68 [68, 70] Ns on each bed in WP. Work as for back from * to *. Transfer all sts to front bed. Push empty Ns to NWP. Black strippers. Set RC at 000. Set lock on GX/N and stitch size to 6½. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 140 [140, 146] sts. K 3 rows. RC shows 144 [144, 152] and work measures 47 [47, 49] cm, 18½ [18½, 19¼] in. Place marker at each end. K 22 rows. Cast off loosely.

NECKBAND

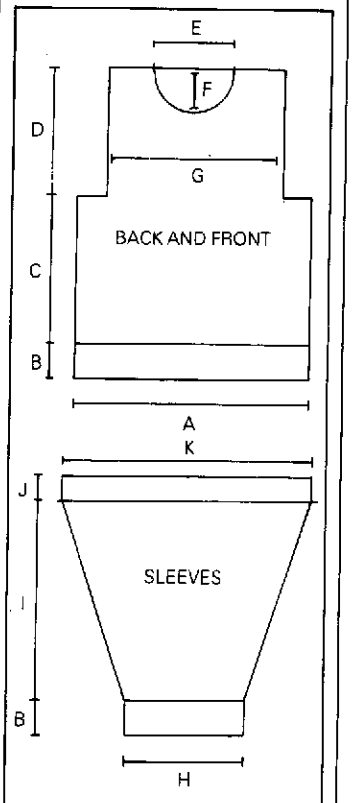
Handle up. Orange strippers. Set up 118 Ns on each bed in WP. Arrange Ns for 1×1 rib. Set lock on N/N and stitch size to 2½/2½. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3¼/3¼, K 21 rows. Transfer all sts to front bed. Push empty Ns to NWP. Black strippers. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

MAKING UP

Join shoulder and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold neckband in half to inside and catch down. Set in sleeves, sewing rows above markers to cast off sts on back and front. Join side and sleeve seams.



A = 47 [50.5, 54] cm
B = 7 cm
C = 29.5 [29.5, 28.5] cm
D = 25 [25, 26] cm
E = 16.5 cm
F = 9 cm
G = 37 [40.5, 44] cm
H = 24 [24, 25] cm
I = 40 [40, 42] cm
J = 5 cm
K = 50 [50, 52] cm

DIAGRAM 1

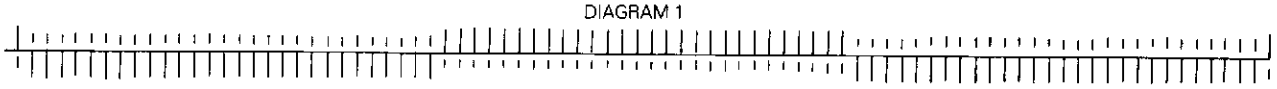
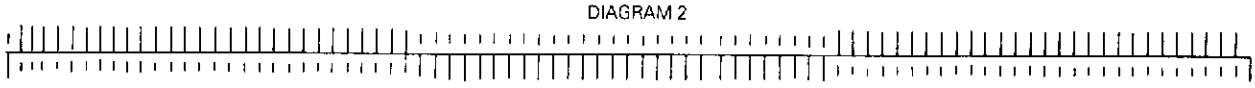


DIAGRAM 2



Chic Knot Earrings Zig Zag Trousers Hannes

3

DUOMATIC UPDATE

KNITTING FOR PROFIT

Knitters often feel that once they have started to master the art of machine knitting, they would like to knit for cash. I did this myself for several years and thought that I might try to point out some of the pitfalls and advantages of trying to make a profit from your Duomatic.

Firstly, take a look at the type of market you aim to knit for. There is no point in knitting beautiful one-off garments in luxury yarns if there is no market for these in your area. So take a look to see what is needed, it might be mainly baby clothes and school jumpers, or high fashion suits or almost anything between the two.

Then there is the question of how to sell. If you sell through a shop the shopkeeper will add on a percentage profit to the price you charge. This usually means that you receive less for your knitting than you would if you sold it privately. However, this method can relieve you of a lot of the hassle of selling. Another method of selling is through the party plan which means that you have to be prepared to knit enough garments for a party; you may not sell all the garments which you have knitted but, on the other hand, you might well get orders from people at the party. Advertising is another way of getting customers. This might take the form of an ad in the local paper or a card in a shop window. Alternatively, you could knit a free garment, something striking, for someone who either works with a large group of people or belongs to a club or society where your beautiful knitting would be admired. If you decide to use this last method, it would be sensible to have some business cards printed for your friend to hand out to anyone interested.

Now what equipment do you need? Your machine will be enough to begin with, but as soon as possible add a blocking board and some long glass headed pins or macrame pins. I suggest that you use a piece of softboard (mine is three feet by four feet) with a piece of two inch thick foam stuck on with Copydex. On top of this you will need a cover made from an old sheet, then a cover of gingham or one of the blocking cloths marked with two centimetre (or one inch) squares which are available by mail order. Some people use chipboard instead of the softboard but I find this much too heavy to move easily and also it blunts the pins if they happen to hit the board. When the board is not in use, you can slide it under the bed or prop it up against a wall. Add to the board a really good steam iron and your blocking problems are solved.

Next on the list to speed up production comes a sewing machine to enable you to use the cut and sew method for necks. I find this cuts down enormously on the time needed to knit a round necked sweater and also cuts out the possibility of mistakes in the pattern when knitting the second side of the neck. A machine which will do a zig zag stitch will be suitable or, if you can afford it, choose one which has a stretch or "living" stitch as well.

Another very useful addition to the workroom is a transfer carriage. The U100 is the best as it has more functions than the U70, it will speed up the process of transferring from rib to plain stocking stitch set up. Then either a Forma or a Form computer will mean lots less time spent in calculating stitches and rows.

An ironing board is a help for final pressing or steaming of seams, also a sleeve board, but you probably have these in the kitchen. As your output grows you may find that you need to cut down on time spent in making up and a linker is a real help here. I have a Hague and I wouldn't be without it. It was easy to learn to use and saves me hours of precious time.

Yarn, perhaps, I should have dealt with at the beginning. I prefer to use a good quality branded yarn. Industrial unbranded yarns can be really good, but if you want to use them do make sure that you try them out for wash and wear qualities before you sell any garments knitted in them. One garment which "bobbles" when first worn or washes badly can ruin your reputation, so it is better not to take any risks. I find it is always a good idea to include washing and ironing instructions with every garment sold. It is not usually a good idea to knit with yarn provided by a customer unless you are absolutely sure that it will be suitable for the machine and also for the garment. People have very odd ideas of what knitting machines will do and they will provide any number of sow's ears and expect you to knit up silk purses, so be warned.

What to knit? Well the first thing not to knit are the garments which a Japanese machine will knit more easily, so turn down all requests for Fair Isle "sheep" jumpers knitted in four ply yarn on the single bed. Do knit fabrics which the Duomatic knits better and more easily than other machines. Tuck rib and Fisherman's rib, double bed stitch patterns and Jacquard are so easy and quick to knit and these are the stitches which are more trouble to knit on Japanese machines. Rib and pleated rib skirts are quick and easy to knit and, with a simple jumper or cardigan, make lovely suits. If you are knitting for older ladies then knit skirts in flat rib, that is with all stitches in work on the back bed and a rib setting on the front bed. Set the lock to either:- A) N/N with the stitch size lower on the front bed, or B) N/CX with the stitch size higher on the front bed. Either of these settings will give you a non-cling rib. The younger set will like the more clingy true ribs.

The pleated ribs are not clingy and suit almost everyone. One which I like very much is started with a full needle rib setting. After the cast on set the needles as follows:

Try this with a three ply yarn. You may need to knit three panels for the larger sizes but it makes a very saleable skirt.

Larger size sweaters and cardigans are easy to knit on the Duomatic if you choose a Fisherman's rib or tuck rib setting and as smart large sizes are not always easily obtainable in shops you might like to make a speciality of these.

Men's socks knitted on the CX/CX setting have no seams apart from the short seam to close the rib at the top. They are quick and easy to knit with a little practise but, now that sock wool is so expensive, they will cost more to produce than to buy ready-made. However, you may find that people who prefer the hand machine knit socks, or who have very large feet, are prepared to pay to get exactly what they want. Using the gents' sock

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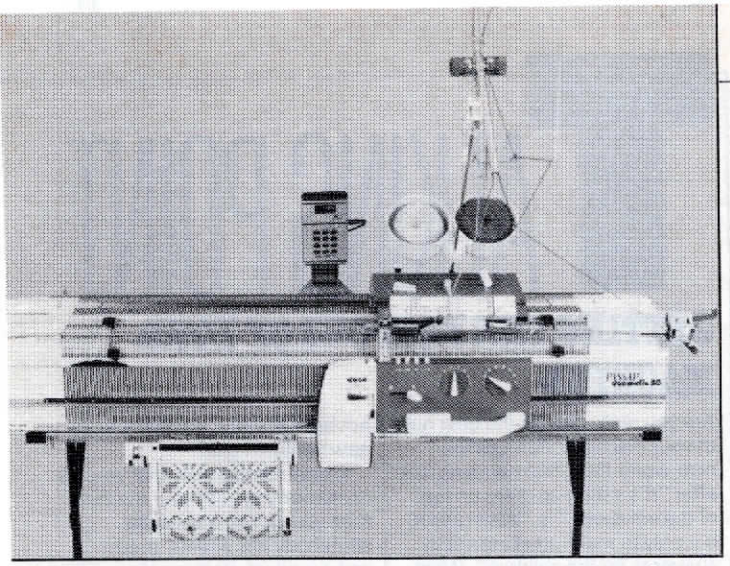


method it is quite easy to produce "over the knee" socks for teenagers and these do not need to be knitted in proper sock yarn and so can be produced quite cheaply.

Hats, scarves, Jacquard sweaters for the local golf club, big jackets for ladies' bowls teams and nice thick chunky jackets for everyone are all good lines to sell. The jacket on the cover of the Passap "First Experiences" book knits up very well in Shamal yarn and is very popular with customers up here in the North. For the summer months, cotton tops and cotton cardigans sell well and, if you knit a white cardigan, it seems that there is always someone willing to buy it. I never wear white cardigans but they really do seem to be super sellers. There are lots of lovely cotton yarns on the market these days and the younger people seem to like Fisherman's rib cotton sweaters for the summer. Another good summer seller is a stocking stitch sweater with cables, knitted in cotton of course.

Just remember that a simple shape in a nice yarn knitted in an interesting stitch pattern is usually a better seller than a fussy shape and, of course, it is far easier to knit.

Getting the size right is, of course, very important and there is no substitute for a tape measure in your own hands. Remember that the lady who is a pillar of the church who spends her life doing good works and never subtracts even a year from her age, will lie quite blatantly about her hip measurements. Never ever knit for anyone who says "Don't bother to measure as I am a stock size 12". I usually say that in machine knitting there are no stock sizes. I also write measurements down as I take them.

When people come to be measured try to set a time limit to the measuring and chatting time as your time is money. This is not very easy to do but you must be firm as otherwise you will be chatting to customers all day and never knitting. Also insist on a deposit to cover the cost of the yarn or you may be left with a garment which no one wants to buy if the original customer changes her mind. Have a few nice knitted garments around (you should be wearing one) when customers call. I find it is useful to have baby clothes and toddlers' jumpers on show when older ladies come to be measured as grandmothers can never resist little garments and after all your aim is to sell as much as possible.

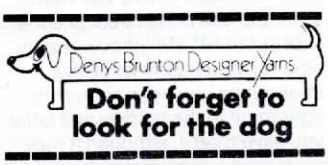
Do keep an account book with details of the cost of yarn, buttons and so on and the price paid for the garment. It pays to be careful about this as the taxman may want to check up on you! If your business really takes off, then you may have to think of V.A.T. and National Insurance contributions, but it will be some time before this happens and you may never earn enough to have to bother with either of these. National Insurance Class 2 contributions have to be paid if your income exceeds £2,250 per year and really it is not easy to earn more than that when you are starting up on your own.

Finally, do enjoy your knitting. This is very important as you can spoil a very enjoyable hobby by concentrating too much on the business aspect of machine knitting. If you are asked to knit garments which you do not want to knit, then learn to say "no". Say it politely but be firm as there is nothing worse than being forced to sit at a machine feeling miserable.

All this sounds as if it is going to be hard work and take lots of time. However, if you enjoy what you are doing the hard work will be enjoyable and, as long as you organise the housework and cooking, then you should have nearly enough time for your knitting. There is never ever quite enough time so 'nearly enough' will have to do. In the midst of all this do leave a little of your precious time to read Machine Knitting Monthly as we cannot be without you and we like to think that you need us too.

Happy (profitable) knitting.

Hazel Duignan



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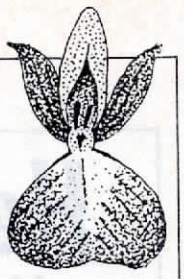


THREE COLOUR HAND SELECT RABBIT

Continuing the series of Hand Select designs, here is an example of a three colour, single motif pattern.

Method

Colour Key – A = Main Colour, B = White, C = Black.
Full needle rib.
All pushers on front bed in work position. Alternate pushers in work and rest on back bed.
Locks – BX⟷ / BX
Pattern Key X = Pushers in work
□ = Pushers in rest
Select pushers according to the above key for row one.
Knit two rows in colour A.
Reselect pushers for the second row. Knit two rows in colour B.
Reselect pushers for the third row. Knit two rows in colour C.
Continue selecting the pushers and knitting in the sequence two rows colour A, two rows colour B and two rows colour C.
To produce the background in between motifs, if more than one is used, or either side of a single motif, bring the pushers not being used for a motif into work on every colour A row and leave them in rest for rows B and C.
There are three basic methods to make plain sections of garments match those with motifs, that is back, sleeves and plain rows between motifs on patterned sections.

Method 1

Leave the machine set as for the previous three colour method. On the front bed, bring all the pushers into work position. Knit two rows in colour A.
Return all pushers to rest.
Knit two rows in colour B and two rows in colour C.
This method is mainly used for knitting just a few rows at a time as it is the slowest method.

Method 2

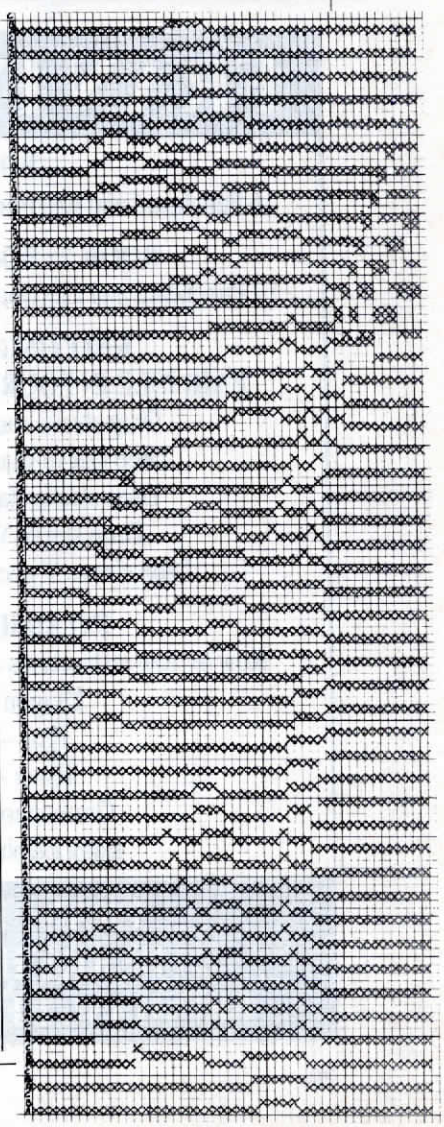
Leave the beds set as for the three colour method.
Locks BX⟷ / BX←
Two rows in colour A.
Two rows in colour B.
BX⟷ / BX
Two rows in colour C.
The quickest method if you do not own a Deco or if it is not worth setting up the Deco.

Method 3

If you own a Deco, take a blank punchcard and completely punch the first and every following third row.
Set up the Deco, using this card, with the machine set as for the three colour method, then knit two rows in each of colours A, B and C.

Don't forget when knitting a three colour pattern, every six rows on the row counter equals only two actual knitted rows.

Catherine Wood



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TALKING POINT

GETTING THE BEST OUT OF YOUR MACHINE

Are you really getting the best out of your machine? Perhaps the next worst thing that happens to it after "it's sitting up there on top of the wardrobe" is "Well I use it, but only to make stocking stitch sweaters for the children". What is it that causes that great divide between falling in love with the whole idea of having a machine and all the wonderful things that we can do with it and the reality of using it to its full potential?

THE WORDS AND THE MUSIC

This is not the feature for the devoted machine knitter, although, read on, your part may come in the next section. This is more for the knitter who can't bring herself to delve into the manual and find out what all those little "bits" are for.

Sometimes the idea that any extra skills on a knitting machine call for engineering qualifications can put people off and yet the technique is always laid out in the manual and simply takes patient reading.

Choose a day when you feel you will not be disturbed and arrange all the things that you need around you – there's nothing puts one off a job more than having to keep leaping up to find things. Have your manual open and close to hand, it helps if you have one of those line markers that you push up and down on a page so that you won't have to constantly be looking for your place. At this stage, I should mention the excellent video tapes that are available, that way you have a teacher permanently in your own home and you can make her keep on saying the same lesson over and over until you have grasped it.

Back to the books though. Do not try to fit in this new technique with making a garment, you could end up with not much learned and no garment to show for it. For example, you might decide to conquer making an isolated motif after years of working Fair Isle and Jacquard patterns using punchcards.

The method for making isolated motifs varies with makes of machine – for some you will need to get little "bits" from the box of goodies that comes with the machine and for others you might have to assess where you want the motif and bring needles either side out to HP. Whichever way is right for your machine, all the information you need to learn is right there in the manual and once you have tried it, although it may not be automatic, it will never be a new venture again.

If your manual says that you can do something with your machine then you can do it because somebody has already tried it – and it worked. Perhaps the best attitude should be "a knitting machine can do anything". Strangely enough, the machine can and, so long as you don't abuse it, it will. If it doesn't want to do what you want it to, usually because it hasn't been built to tackle your proposed project, then it will tell you so by simply refusing to work.

BAUBLES BANGLES AND BEADS

One of the most frequent reasons for not settling down to learn something new at the machine is lack of time. Indeed, lack of time is also a reason that many of us give for adding a chunky machine to our repertoire. With such thick yarns and fewer stitches and rows the work grows faster. That is true, but even so, those machines can also not be being used to their full potential.

Both standard gauge machines and chunky machines can be used for weaving and yet this is a technique that could be called the poor relation of knitting. If you are using the standard machine, you might regret not being able to take advantage of the mohairs and knubby yarns that are just outside the normal range of yarns for your machine model. However it is so simple to use this textured yarn as the weaving yarn in a punchcard pattern and against a medium yarn background it produces unusual and attractive fabrics. Weaving is only a basic method with most machines, you probably tried it out at one of your initial machine knitting lessons and it is just waiting for you to try it again. Once you have acquired this new skill you will be looking around for ways to use it. You will have taken a tension from your samples so you will be able to see immediately whether you can substitute an existing punchcard pattern with your weaving pattern. Take care though if you do this, remember that the purl side of the work is the right side, which might mean reversing parts of the pattern you are going to use, especially if it's a jacket, or cardigan. Look in shops too, to see where this type of textured fabric is used, that might give you some original ideas for your own fabrics.

Chunky machines can also be

used for weaving patterns but the resulting fabrics may be a little thick, this depends on the yarns used. Bear this in mind when making samples, the very thick combinations will only suit heavy-weight garments.

While we are thinking of heavy-weight fabric, what is there to stop us at the actual knitting? If your cloth has all this character why not add some beads as thick or fancy as you like. It is easy to sew beads on to garments with matching thread, before the pieces are made up. If you have been using knoppy yarn, the beads can be sewn on haphazardly but if there is a method to your fabric, then they must be sewn on in some sort of order. If you have been using a punchcard you can mark out on the pattern graph just where the beads will come and it will be simple to pick out the placing on the actual garment.

If you have the advantage of owning a chunky machine and a standard machine, you can combine them by knitting decorative strips on the standard to add to the chunky machine pieces. As you know, if you knit stocking stitch strips on the standard machine they tend to curl round on themselves. This is very useful for main decoration that can be rolled around. You can add scrolls and leaf shapes and flowers and lightly stitch these to chunky knit garments for a totally unique effect.

Combining these shapes with beads and sequins is attractive for evening wear and you do not necessarily have to use toning yarn, you can use glitter yarns and novelty yarns that might be a bit too much on their own but add a small spot of brightness on a dull background.

Strips of smooth knitting also add to the baubles theme because you can stitch them around necklines, just below a neckband and around the cuffs to match – and even outline the armhole line. If you have worked cables down a garment, try running a narrow strip of stocking stitch in contrast through the centre, weaving it in and out. It will make the cable much more interesting and will look as though you have contrived to make a very complicated cable pattern.

Your machine can do all sorts of things you haven't even dreamed of yet but it can only do them if you tell it to. Look around the stores and see what the manufacturers do. Don't tell yourself that they are using industrial machines – just think of your machine as one of theirs, but in a small way and you might well find that your machine can do it too. We know it won't do the washing up for you – but then, neither could an industrial one!

Shelagh Hollingworth

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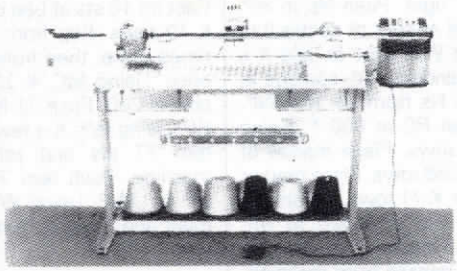

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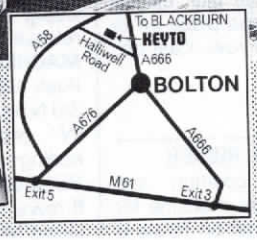

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BACK

Push 71 Ns at left of centre 0 to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Push 77 Ns at right of centre 0 to WP. Using WY, cast on and K a few rows ending with carriage at right. Push Ns from HP to UWP. 148 Ns. Set RC at 000 *. Using MC, K 71 rows. Place marker at left edge. K 58 rows. Place marker at left edge. K 71 rows. RC shows 200. Push 71 Ns at left to HP. Using WY, K a few rows over rem 77 sts and release from machine. Push rem 71 Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

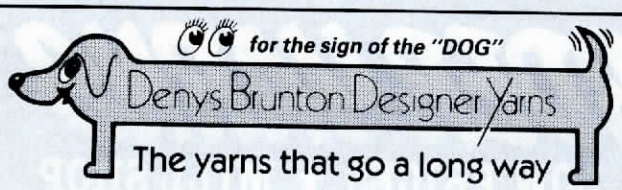
Work as for Back to *. Using MC, K 20 rows. ** Deactivate RC. Using C, K 6 rows. Pick up sts from first row knitted in C and place on to corresponding Ns. Reactivate RC ***. Using MC, K 10 rows **. Rep from ** to ** 3 times more, then from ** to *** once. Using MC, K 11 rows. RC shows 71.

SHAPE NECK

Cast off 10 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 6 alt rows. K 25 rows. Inc 1 st at beg of next and foll 6 alt rows, K 1 row. Cast on 5 sts at beg of next row, K 1 row. Cast on 10 sts at beg of next row. K 10 rows. Rep from ** to ** 4 times more, then from ** to *** once. Using MC, K 20 rows. RC shows 200. Push 71 Ns at left to HP. Using WY, K a few rows over rem 77 sts and release from machine. Push rem 71 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

Join shoulder seams. Push 140 Ns to WP. With P side facing, pick up 142 sts between markers and place on to Ns, placing 2 sts tog on to 2 centre Ns. Set RC at 000. Use MT. * Deactivate RC. Using C, K 6 rows. Pick up sts from first row knitted in C and place on to corresponding Ns. Reactivate RC **. Using MC, shape sides by dec 1 st at each end of every 5th row 4 times *. Rep from * to * once more, then from * to ** once. Using MC, cont to dec on every 5th row from previous dec until 108 sts rem, then on every foll 4th row until 70 sts rem. RC shows 156. Using WY, K a few rows and release from machine.



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4 WOMAN'S SWEATER WITH TUCK STRIPES

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Denys Brunton Original.
1 × 400g cone in (MC). (This yarn is available in one shade only.)
Denys Brunton De-Lux 4 ply.
1 × 400g cone in Pink (C).

The fibre content of these yarns is 100% Acrylic. For further details about local or mail order stockists, please write to the following address – Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 to 97 cm, 34 to 38 in.
Actual size 100 cm, 39½ in.
Length to shoulder (excluding welt) 52.5 cm, 20¾ in.
Sleeve seam (excluding welt) 39 cm, 15½ in.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 130 sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 30 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 128 Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and C, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With P side facing, pick up sts from lower edge and place on to Ns. Using MT, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 70 sts in 1×1 rib. Work as for Welt from * to *.

MACHINES WITHOUT RIBBER

Push 68 Ns to WP. Work as for Welt from * to *.

ALL MACHINES

With P side facing, pick up sts from lower edge of sleeve and place on to Ns. Using MT, K 1 row. Cast off.

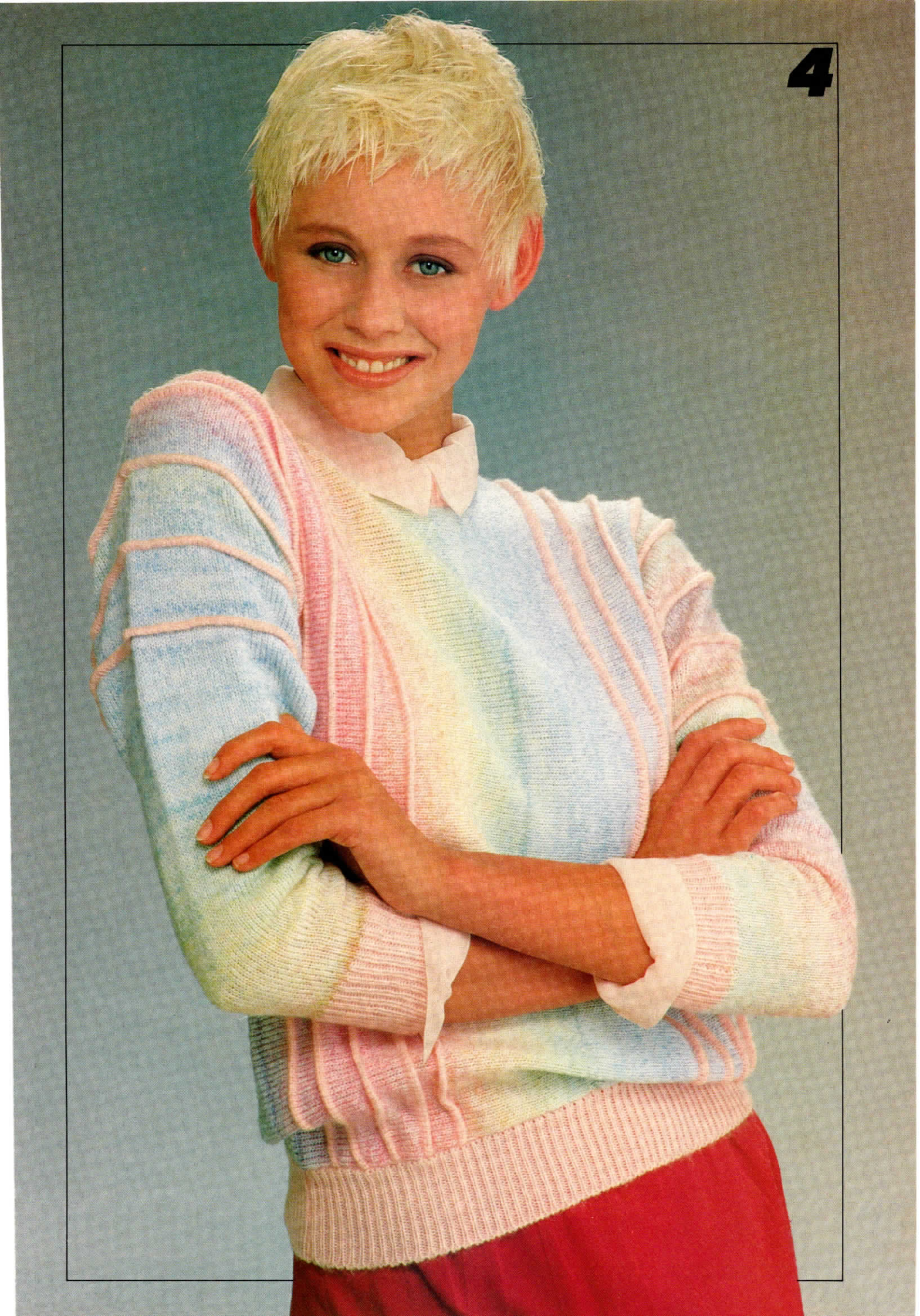
NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 140 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 24 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and C, K 6 rows. Using MT–2, K 13 rows. Using MT–1, K 6 rows. Push Ns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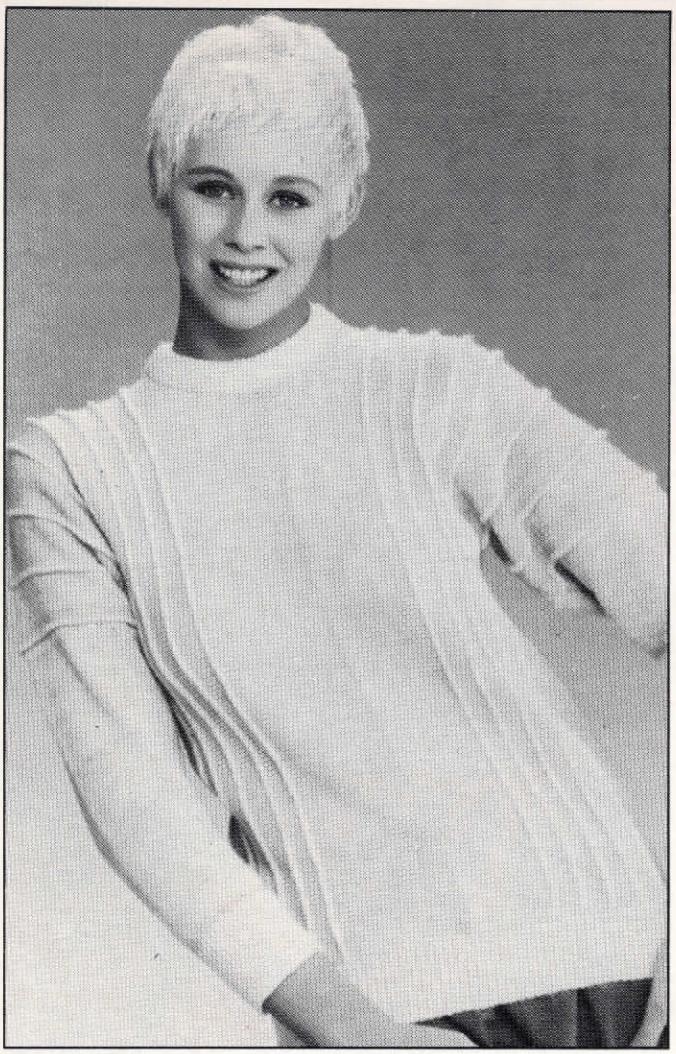


◀ 22

from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

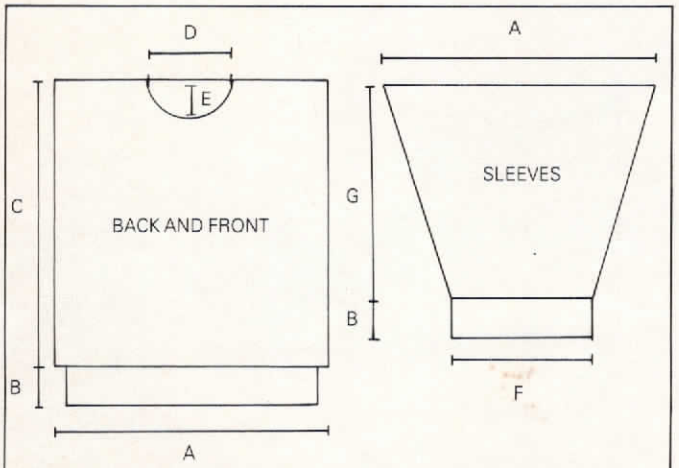
With wrong side facing, pin out all pieces to measurements given. Cover with a wet cloth and leave to dry.

MAKING UP

Graft side seams. Join sleeve, neckband and welt seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in C.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



A = 50 cm
B = 6 cm
C = 52.5 cm
D = 14.5 cm
E = 7.5 cm
F = 25 cm
G = 39 cm

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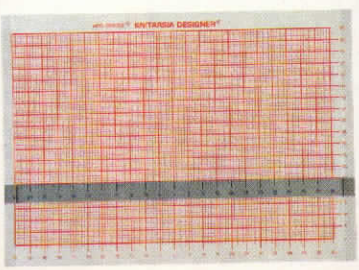

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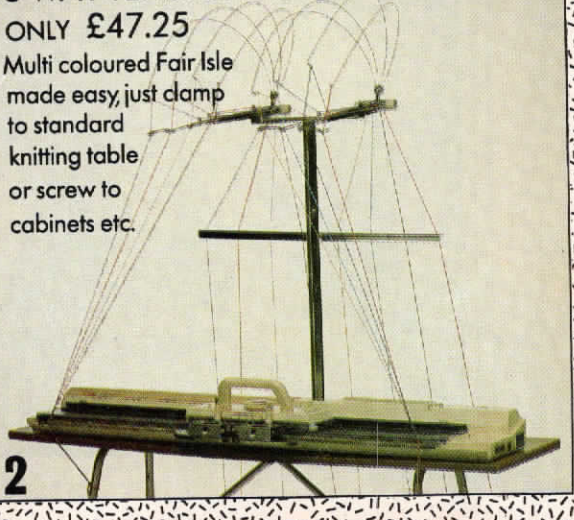

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ANOTHER NEW BABY

When the Brother 950 machine was launched two years ago, it seemed to be the 'ultimate' in electronics – most knitters certainly did not expect to see a new model very shortly. However, changes in the world of computers and electronics are rapid and we now have the 950i and PPD. I have had the pleasure of exploring these for the last month and I am most impressed!

The 950i machine is very similar to the 950 and equally easy to use for the beginner. It still has the 555 built in patterns, covering the full range of stitch patterns. These can be used exactly as in the memory of the machine or altered, either to knit only part of a design or to add plain stitches or rows to the design. It is also still possible to use designs which have been drawn on to mylar sheets, but this machine has a larger memory than the 910 or 950 and can store designs for later use and, most important, it is possible to pattern over 200 needles. When reading a design from a mylar sheet, the machine asks how many sheets wide and how many sheets long the design is to be. The maximum width is 200 stitches, so the design can be drawn on to four mylar sheets which are entered into the machine one after the other. The maximum possible length is 998 rows – more than six mylar sheets – but the design would need to be very large to occupy all these sheets. Fig. 1 is 90 stitches wide, knitted from two of the mylar sheets provided with the 910, using characters which will be familiar to many electronic knitters!

When the machine has read the design into its memory, either from one sheet or from several sheets, the information is stored in a similar way to the built in designs. The memory of the 950 obliterated the previous design when reading in another design from a mylar sheet. The 950i gives each design a pattern number and each one can be used simply by entering the pattern number – it is not necessary for the machine to scan the mylar sheet before knitting. The memory can hold more than 27 mylar sheets full of information, or 254,000 stitches! This makes it possible not only to knit large designs but also to build up a library of your favourite patterns in the machine. Each design can be knitted simply by entering the pattern number and any part of the design can be programmed as an all-over pattern, A or A and B motif and altered as desired using the variation switches. The machine can also be connected to a disc drive for the storage of designs if the memory is filled.

The 950i alone is a very versatile and powerful electronic machine. Like the 930 (which has never been available in the UK) and the 940, it enables the knitter to place large designs on garments, making it possible to achieve effects similar to those used for commercial knitwear. Designers working in the knitwear industry were the first to benefit from the introduction of computers, both to make it possible to design garments quickly and easily and to allow the designer to 'see' how the fabric will look before it is knitted. The Pattern Programming Device, which can be used with the 930, 940 and 950i, allows the domestic machine knitter to design on a television screen and it is even possible to colour the design when complete to see how it will look when it is knitted.

To produce a design to be used on a garment, the PPD is connected to a television through the aerial socket. The PPD sets up a grid, the size of which is chosen by the knitter, within the limits of 200 stitches wide and 998 rows long. Using a cursor, or dot, which can be moved around the screen, designs can be drawn into this grid, for example from a punchcard design. Any part of the 555 designs which are built into the machine can also be used and placed in any position on the grid and it is also possible to include letters, numbers and punctuation. Fig. 2 is a design suitable for a child's jumper, which is made up of part of a built-in design together with letters.

If the PPD is used with the 950i, it is also possible to use designs from mylar sheets. The mylar sheet is scanned by the machine in the normal way. If the design is then sent from the machine to the PPD, it can be altered as desired. This means that any 910 or 950 owner can use the designs which they have previously drawn on to mylar sheets as part of a larger design. Entering large designs using the cursor can be rather tedious and many knitters will probably find that it is easier to draw out a large design on to several mylar sheets. It is also possible, when using the 950 or 950i, to read designs into the machine *without* having drawn them on to a mylar sheet. If a printed sheet is carefully taped, using Scotch Magic tape, to the back of a mylar sheet, the machine will scan and read the design. However, the problem with this is that the machine does not always read the design correctly. A printed design is often not exactly the same size as the mylar sheet, usually because the design has been photocopied at some stage of the reproduction. If the design is read by the machine and then sent to the PPD,

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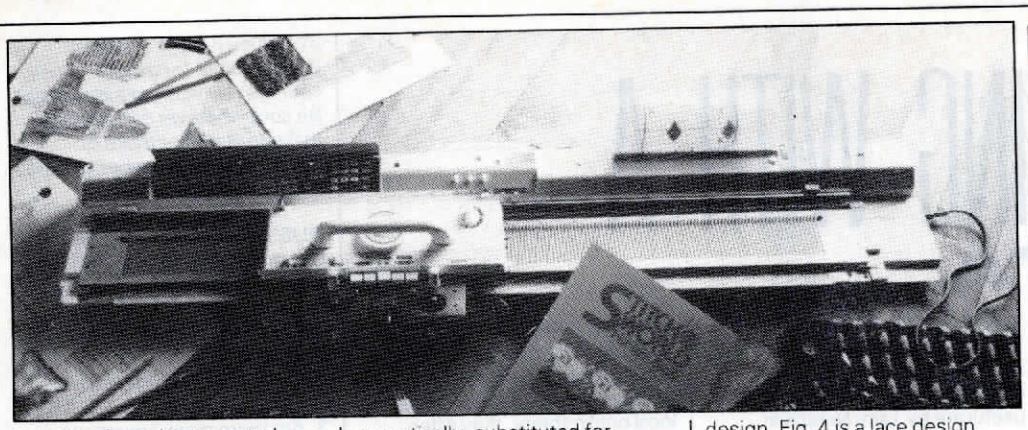

however, it can be corrected before it is knitted. It is even possible to use designs which are not the correct size, or drawings and such like to give a basic design using this method, since it is possible to check the design on the TV screen before knitting it.

When a design is being created on screen, using one of the methods which I have described, only part of a large design can be shown. At any time, it is possible to reduce the design, or look at the whole grid. The section which you are working on is shown by a box. This makes it very easy to imagine how the design will look when made into a garment. It is also possible to move around a large grid quickly. If a mistake is made, part of the design can be moved or erased quite easily and it is even possible to change the size of the grid if you don't have enough room!

A very useful facility is the variations, which are rather similar to the variation switches on the electronic machine. These allow any design to be reversed, turned upside down, doubled in width and/or length, spread horizontally or vertically, substituted for another design or made into a negative before being placed on the grid. It is, for example, possible to draw out only half of a design, then reverse this to make a mirror image, so this can save a great deal of time when drawing out designs. Fig. 3 shows a large garter stitch design created using the vertical spreading. Several built-in designs were placed side by side to knit this design, but they were all different lengths. However, because the designs were repeated vertically for 400 rows, there was no problem with pattern matching when knitting a garment. This is the design which I used for the first garment which I knitted using the 950i and PPD, and I am delighted with it.

When the design is complete, if it is for Fair Isle or Jacquard, it can be coloured to show how it can be used in a garment, and information about the colour changes will be shown in the memo window. It is also possible to insert memo information into the design to show when to use the lace carriage and when to use the main carriage for a lace design. Fig. 4 is a lace design which has been made up of several built-in designs, separated by some plain rows and a band of 1×1 lace. While knitting this design, the memo window on the machine showed when to use the lace carriage and how many rows should be knitted with main carriage, which made it very easy to knit.

The designs which have been created using the PPD are sent to the knitting machine through a connecting cable. It is important to keep a careful record of the designs, because the pattern number needs to be entered when the design is to be knitted. As with the 950i, the designs can also be sent to a floppy disc unit, allowing the storage of an enormous number of designs. In the USA, where the floppy disc unit has been available for some time, it is possible to buy discs with many different designs on them, and these will probably also become available in the UK. For a copy of the design, including any memo or colour change information, the PPD can also be connected to a dot matrix printer.

The 950i and PPD is a package which should appeal to any machine knitter who enjoys designing stitch patterns. Although the PPD is a computer, it is amazingly easy to use – 'user friendly' is the term used by computer experts. If in doubt, press HELP and you will be offered a menu, showing the various things which you may want to do. Are there any snags? Well, I have only found one – it takes a long time to enter a large design directly to the PPD. The use of a light pen or mouse would make this much quicker and perhaps in time this will become available. Owners of the 950i can draw out designs on mylar sheets and use this method of entering them into the PPD, but this is not possible if the PPD is connected to a 930 or 940. Finally, a warning! If you want to make the largest possible number of garments, don't buy a PPD – you will spend too much time playing with it. However, the quality of garments should improve, because you will be able to fit your designs into the garment shapes and really create some fabulous knitwear.

Diane Bennett

Look out for Diane's products for electronic owners. Tuition tapes are available for the 910, 950 and 950i and there is a new set of tapes for the 930 and 940. A tuition cassette and design booklet will also be available shortly to help PPD owners create a wide range of designs using this "magic box". For further details, contact your local dealer, or send a s.a.e. to Diane Bennett, 78, Tudor Drive, Yateley, Camberley, Surrey GU17 7DF.

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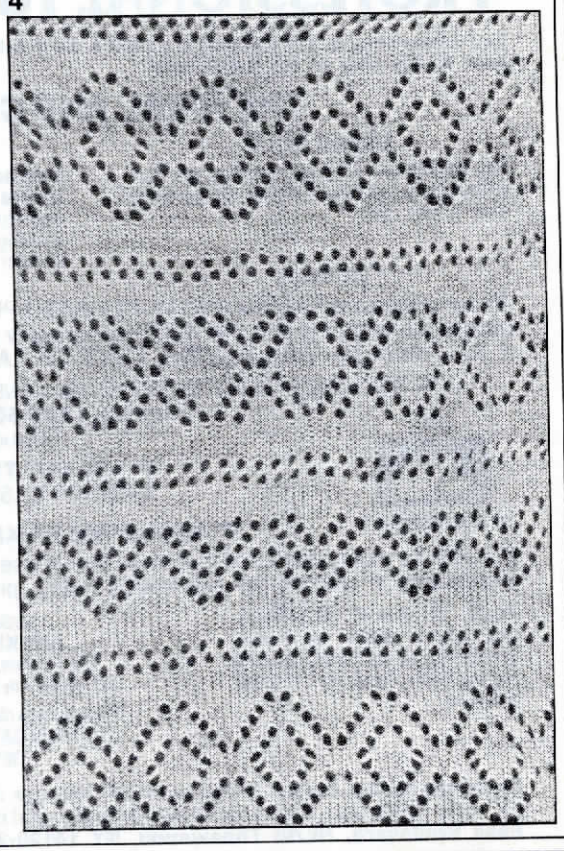

TINKERING WITH A TOYOTA

QUESTION: I have a Toyota 787 and cannot find any information about it and the different techniques.

ANSWER: Do get the Mary Weaver book of Technology and Patterns. I am always recommending this book because it was written for all machines, and the Toyota section in it is about the 787. Owners of later Toyota machines would need to read the Jones & Brother section as the machines are very similar. Although the 787 is now a rather elderly machine, many who have one prefer it to any newcomer, whatever the make. It has push button and punchcard facilities and one must remember to use the clutch when inserting the punchcard, failure to do this will eventually cause trouble with the mechanism. Although it takes a 24 stitch repeat card, for the 787 they are punched out the other way round, blanks are pattern stitches and holes are background. Further sets of punchcards should be available from a Toyota stockist or from the Toyota Academy, 34 High Street, Bromley, Kent BR1 1EA. Two other books 787 owners may find useful are by Tami Nobuyuki, workshop book one, and book two about the ribber. The books are probably still available from Bedford Sewing and Knitting, or from the Toyota Academy. Repairs for the 787 should be dealt with by a Toyota mechanic at your stockist if they have one, otherwise contact the Toyota Academy for the address of their repair centre.

QUESTION: I cannot get tuition on my Toyota machine, where can I go please?

ANSWER: If you bought your machine from a machine knitting shop, new, then you should ask for lessons at the shop. You may be asked to pay for these, prices of machines vary from shop to shop and some of the higher priced cover tuition.

If however, you have bought from a catalogue or second-hand, you must set about finding tuition for yourself, not an easy task in some areas. Ask at the local handknitting wool shop, or the local public library, they often have such information, or ask if there is a machine knitting club in your area. From contact with a club leader you should find tuition. Ask at the local Adult Education centre, they may well have a course of lessons available or can put you in contact with a tutor. Ask around if anyone has a knitting machine, they may well help you themselves or know of someone who can. Machine knitting is becoming so popular now that contacts are easier to find. If you have failure with all these sources then look at the advertisements in machine knitting magazines. Several people run holiday courses; a week's tuition combined with holiday facilities for the family could be the answer. There are also the Metropolitan correspondence courses, write to Metropolitan Sewing Machines, 32 Ashley Road, Parkstone, Poole, Dorset for details. These courses are highly recommended. Be sure whatever contact you make to state the make of machine and its number and the fact that you are a beginner.

QUESTION: From a lady in Queensland, Australia – where it is many many miles travelling to find a dealer:

1. What kind of machine is the Toyota 950?
2. Can just any punchcard be used?
3. Are there many limitations – wool types, patterns etc.

ANSWER: 1. The Toyota 950 is a standard gauge machine. All patterns in this magazine state what gauge machine they have been knitted on. The 950 also has a one action lace carriage. Some machines have two carriages – one lace and one main carriage, but the 950 has two small attachments that fit on to the main carriage itself, enabling lace to be knitted.

2. It is a 24 stitch repeat punchcard machine and you can use any punchcard of another make – providing the punchcard is 24 stitches wide. A Brother card you can use exactly as you would use a Toyota card – lock on row one to select then release the card and away you go. A Knitmaster card would be locked on row three for the pattern to commence correctly on your

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machine. Incidentally, I believe in Australia a Knitmaster is known as Empisal or Singer.
3. You cannot knit chunky yarn on your machine. On a standard gauge it would have to be over every alternate or third needle. You will have difficulty finding patterns for this and really only a charting device would get you out of the difficulty. Double knitting yarn at tension ten is alright, but if it is hand knitting yarn, wax it and rewind it on the woolwinder first. Four ply knits at about tension 5. . and three ply at about tension 4. . Two ply knits at about tension two and mock ribs are best at tension one or even tension 0.

You should have no difficulty in finding patterns – there are plenty in this magazine providing you achieve the tension, that is the number of stitches and rows to ten centimetres or four inches as stated in the pattern.

I would advise you to stay with the Toyota punchcards for lace until you really know what you are doing with your machine – then you can work out how the other cards work. In any case, Toyota have packs of other lace cards that can be added to your main set.

Ann Taylor

TALKING TOYOTA

With the distinct feeling that Spring is in the air, I feel that all my garments ought to be covered in flowers, birds and butterflies. One of the things that made me switch from hand to machine knitting was the ease with which I could do just that – take a simple plain sweater or cardi and make it special by knitting it with a pattern on, in next to no time.

TWOPENCE COLOURED

I wonder how many of us, even those who go to machine knitting classes, would be quite happy learning the basics, stopping after the plain garments become familiar, working out the punchcard system and just turning out the garments we are used to making? I can tell from the letters that I receive that that attitude lasts for a while, until, say, the whole family is knee-deep in garments, then we start to look around for something original to work. Looking through the magazine can also spark off the desire to make a sweater or jacket with at least a different punchcard pattern from the selection that are sent with the machine. I recall that when my K858 first arrived and I saw pictures of all the patterns I would be able to make I didn't think I would ever want to try anything else and when you think of all the variations that can be made using those same cards, it seems a bit greedy to want to try out anything different. But as we all know, the grass is always greener . . .

It didn't take me long to realise that many of the punchcard patterns that were used for other designs could be used for the K858. I have mentioned before that this machine has a twelve stitch repeat and the plain punchcard is slightly different from some of the 24 stitch repeat cards. However, this is not a problem, you simply have to make sure that you buy the correct cards from a Toyota stockist. The next and very important thing to remember is that on the K858, the holes will represent the "background" and the blanks, the pattern motif. For example, if the pattern you want to punch appears as a row of diamonds on a plain background, on the chart, when you punch your card, you will need to leave the diamonds as blanks and punch holes all round.

If you punch the pattern as it appears on the chart and leave the colours in the feeders as given (that is, with MC in feeder 1) you will find that the contrast will become the background colour and you will have a sharp dividing line while the diamonds (or chosen motifs) will be back in the main colour.

ALTERNATING LINES OF COLOUR

It is possible that you really prefer sharp changes in the colours and stripes with motifs are just the finished effect you required. That's fine, but if you were after a softer look in your colour patterning then you will make sure that you either punch the cards correctly or alter the colours in the feeders.

Even so, many experiments in colour work still turn out as rows of colour patterns in straight lines. If you look at patterned fabric and floor covering and wallpapers you are likely to find that every so often the pattern shape repeats itself and not only does it repeat up and down, it repeats in the column to the right and left, slightly higher up. The end effect is to produce an all over pattern.

Patterns in straight lines often look very good, that depends on the particular motif and the colours and they are especially attractive on sideways worked garments. However, I'm not too keen on them for myself because I'm rather wide and I find that patterns in straight lines have the same effect as stripes – I look wider and I can't afford that.

Using punchcard patterns from other patterns is a good idea when you are starting out with Fair Isle knitting but after a while you might, like me, want to have a go at making up some patterns for yourself. It was at that stage that I had to get right away from producing repeat patterns that came out like straight lines and on to the alternative patterns that are the bread and butter of the textile trade.

At first I thought I could try out some ideas using the zig zag dial and, indeed, I found it fun, moving the dial haphazardly. However it wasn't giving me a professional approach to textile design and in my work I needed designs that I could punch out within a little while or the time taken during the "playing about" stage would be wasted.

Designers use squared paper quite often and I always have a supply to hand. I use this paper (1/10th to 1 inch is the easiest size to cope with) for garment shaping on hand-knit designs and for writing Fair Isle patterns for hand-knitting. With hand-knitting close colour work makes an almost square tension and the Fair Isle patterns are not too distorted. It seemed obvious to try the same idea for patterns on the K858. I always start with pencil drawings – so much easier to rub out if it goes wrong – and I just lightly sketch in the shapes, only using a pen when I'm happy with the pattern and then I write in the motifs using little crosses.

To make sure that I have an alternating pattern, I begin by drawing a twelve stitch (or square) grid but this is twelve stitches in from the side edges. I make a faint line down the centre. The design must be the same on both sides of this centre line. For example I could draw an outline of a tree. To turn this into an alternating pattern, I need to draw a half tree shape at each side of the first tree and these half trees must begin about halfway up the original shape, see the diagram.

The reason for leaving twelve stitches or squares at each side is so that I can sketch in the repeat at each side and that makes for a double check. Once I have a centre tree motif and a half motif at each side I need to begin drawing the next centre motif again so that the whole pattern repeats itself. I won't want to have a whole tree with a bit of a tree coming out of its middle, so I look very carefully at the chart to see just where the pattern begins and ends. This is easy if you use a ruler to cover the chart. Look up and down to see which lines have the same crosses marked on them and draw a line through, making sure that you don't include both lines with the same crosses unless you want your pattern to have a thick double line in the centre of every repeat.

While it is true that the chart does not provide a picture of what your finished sample will look like because the stitches on a knitting machine aren't squared, you can tell that you are writing it down correctly and providing yourself with a record. If the patterns are abstract the resulting samples, although they may not look exactly like your chart, may very well surprise you with their intricacy and attractiveness.

Don't forget to place your sample equally on both sides of the centre 0 to produce a fair example and even though, hopefully, you will have punched out the pattern with the holes for the background, try to find time to work the pattern in various colours and textures before you go on to another. Do you recall that I mentioned the zig zag dial? Don't forget that you can use that in conjunction with your punchcards to make lots more variations.

As if that isn't enough about punchcard making, I can tell you about using twenty-four stitch patten cards later on and things to try out with your basic set of cards in due course.

Shelagh Hollingworth

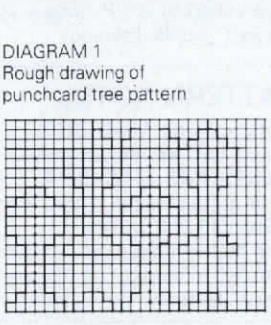

DIAGRAM 1
Rough drawing of punchcard tree pattern

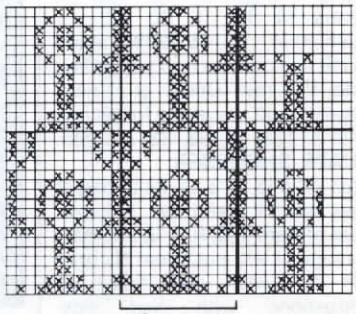

DIAGRAM 2
Drawing showing rough idea worked up for a chart

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 61 [64, 69, 73, 76] Ns at left and 61 [64, 68, 73, 76] Ns at right of centre 0 to WP. 122 [128, 137, 146, 152] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–3/MT–3, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 61 [64, 69, 73, 76] Ns at left and 61 [64, 68, 73, 76] Ns at right of centre 0 to WP. 122 [128, 137, 146, 152] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
ALL MACHINES
1ST AND 2ND SIZES
Inc 1 st at each end.
3RD SIZE
Inc 1 st at right edge.
ALL SIZES
124 [130, 138, 146, 152] sts. Set RC at 000. Using MT, K 134 [138, 148, 150, 154] rows. Work measures 38 [39, 41, 42, 43] cm, 15 [15½, 16¼, 16½, 17] in.
SHAPE ARMHOLES
Cast off 7 [8, 9, 10, 11] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 94 [98, 104, 110, 114] sts rem *. K 57 [57, 57, 75, 81] rows. RC shows 208 [212, 222, 242, 252] and work measures 55.5 [56.5, 58.5, 63.5, 65.5] cm, 21¾ [22¼, 23, 25, 25¾] in.
SHAPE SHOULDERS
Cast off 5 [5, 5, 5, 6] sts at beg of next 10 rows and 2 [3, 5, 7, 3] sts at beg of foll 2 rows. Using WY, K a few rows over rem 40 [42, 44, 46, 48] sts and release from machine.

FRONT

Work as for back to *. K 31 [31, 31, 49, 55] rows. RC shows 182 [186, 196, 216, 226]. 26 rows less have been worked to shoulder than on back.
SHAPE NECK
Using a length of MC, cast off centre 14 [16, 18, 20, 22] sts. Push 40 [41, 43, 45, 46] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 27 [28, 30, 32, 33] sts rem.
SHAPE SHOULDER
Cast off 5 [5, 5, 5, 6] sts at beg of next and foll 4 alt rows. K 1 row. Cast off rem 2 [3, 5, 7, 3] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 66 [66, 71, 81, 83] Ns at left and 26 [26, 27, 33, 31] Ns at right of centre 0 to WP. 92 [92, 98, 114, 114] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert card and lock on first row. Set RC at 000. Using MT and MC, K 11 rows. Cast on 4 sts at beg of next and every foll alt row until there are 132 [132, 142, 162, 166] sts. K 14 [18, 20, 22, 24] rows. RC shows 44 [48, 52, 56, 60]. Release card and cont in weaving patt. K 83 rows. Cont in st st and MC, K 14 [18, 20, 22, 24] rows. Cast off 4 sts at beg of next and every foll alt row until 92 [92, 98, 114, 114] sts rem. K 10 rows. RC shows 170 [178, 186, 194, 202]. Using WY, K a few rows and release from machine.

CUFFS

MACHINE WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 62 (65, 68, 71, 74) Ns on both beds to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–3/MT–3, K 30 rows. Transfers sts for st st. With K side facing, pick up sts from lower edge of sleeve and place on to Ns. Using MT, K 1 row. Cast off.
MACHINES WITHOUT RIBBER
Push 62 [65, 68, 71, 74] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–3 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. With K side facing, pick up sts from lower edge of sleeve and place on to Ns. K 1 row. Cast off.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 110 [113, 116, 119, 122] Ns on both beds to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–3/MT–3, K 40 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 110 [113, 116, 119, 122] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–3 and MC, K 40 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.
ALL MACHINES
With K side facing, pick up sts around neck edge and place on to Ns. Using MT, K 1 row. Transfer every alt st to adjacent N and push empty Ns to NWP. Using MT+1 and C, K 5 rows. Using WY, K a few rows and release from machine.

5 WOMAN'S SUIT WITH WOVEN PATTERNED SLEEVES

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with weaving facility and with or without a ribber. We used a Brother 950.

MATERIALS

Bramwell's Artistic 4 ply
1 [1, 1, 1, 1] × 475g cone in Jade (MC).
Brushed May
1 [1, 1, 1, 1] × 500g cone in White (C).
SKIRT
Bramwell's Artistic 4 ply
1 [1, 1, 2, 2] × 475g cones in Jade (MC).
Elastic to fit waist.
3 mm crochet hook.

The fibre content of Bramwell's Artistic is 100% Acrylic. Bramwell's Brushed May is 85% Acrylic, 13% Wool, 2% Nylon. For further details about local or mail order stockists, please write to the following address – F. W. Bramwell & Co. Ltd., Unit 5, Laneside, Metcalf Drive, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

TOP
To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 84 [88, 94, 99, 103] cm, 33 [34¾, 37, 39, 40½] in.
Length to back neck 58 [59, 61, 66, 68] cm, 23 [23¼, 24, 26, 26¾] in.
Sleeve seam 38.5 [38.5, 40.5, 46, 46] cm, 15¼ [15¼, 16, 18, 18] in.
SKIRT
To fit waist 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.
Actual size 76 [80, 85, 90, 95] cm, 30 [31½, 33½, 35½, 37½] in.
Knitted length 66.5 cm, 26¼ in to drop to 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch after pressing (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment except for the purl side of the sleeves which has been as the right side.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

PATTERN NOTES

PUNCHCARD MACHINES
Punch card as shown before starting to knit.
ELECTRONIC MACHINES
Fill in pattern card before starting to knit.
WEAVING PATTERN
With MC in feeder 1(A), weave 7 rows with C. K 11 rows MC only.
With MC in feeder 1(A), weave 10 rows with C. K 10 rows MC only.
These 38 rows form pattern.

32▶

5

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9/12

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band. Lightly brush woven rows.

TO JOIN SLEEVE SEAMS

Push 92 [92, 98, 114, 114] Ns to WP. With P side facing, pick up sts from last row worked in MC and place on to Ns. With K side facing, pick up sts from first row worked in MC and place on to same Ns. Using MT and MC, K 1 row. Cast off.

MAKING UP

Join left shoulder and neckband seam. Pin neckband edging into position, unravelling WY as required, backstitch through open loops of last row worked in C. Fold band in half to wrong side and catch down. Join side seams. Join cuff seams. Pleat top of sleeve head and set in with weaving panels touching and st st rows pleated at the back. Sew into place.

SKIRT

TO KNIT

Push 194 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. K 1 row with sewing cotton. Set RC at 000. Using MC, K 10 rows. * Push 15 Ns at left to HP on next and foll 11 alt rows, K 1 row. Push 15 inside Ns from HP to UWP on next and foll 11 alt rows **. K 21 rows *. Rep from * to * 14 [15, 16, 17, 18] times more, then from * to ** once. K 10 rows. K 1 row with sewing cotton. Using WY, K a few rows and release from machine.

WAISTBAND (2 Pieces)

Push 112 [118, 126, 132, 140] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–1 and MC, K 34 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. K 1 row. Unravel WY when work is completed. With P side of skirt facing, pick up half of top edge and place on to Ns. Using MT+1, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out piece to measurements given. Press carefully following instructions on cone band.

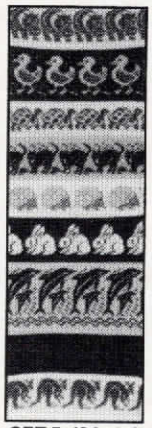
MAKING UP

Graft seam. Work 1 row of double crochet and 1 row of crab stitch (double crochet worked from left to right) around lower edge of skirt. Join seams on waistband leaving a small opening. Insert elastic and join ends securely. Close opening.

NATURE KNITS ORIGINAL DESIGNS

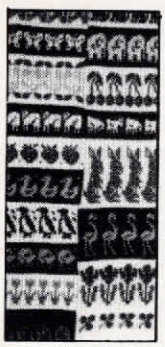
SET 1. (24 sts)

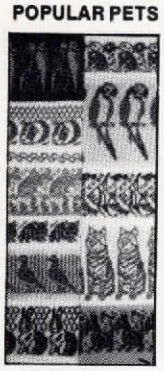
SET 2. (24 sts)


SET 5. (24 sts)

SET 4. (40 sts)

POPULAR PETS


SET 3. (12 sts)


SET 6. (24 sts)
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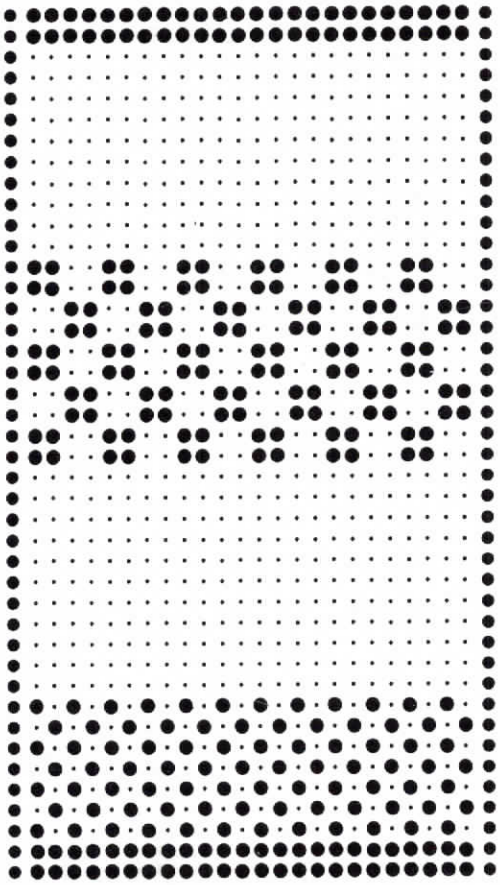
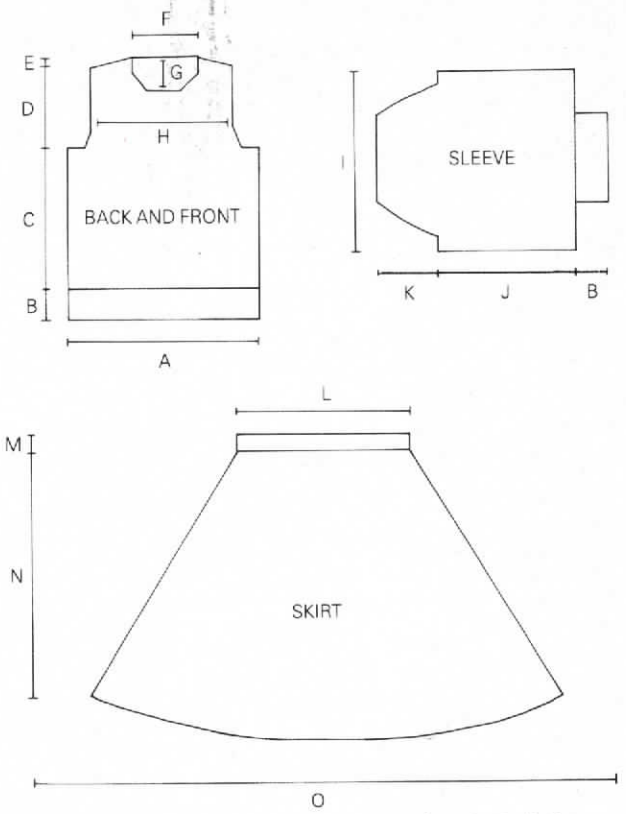
8/6





A = 42.5 [44.5, 47.5, 50, 52] cm
B = 7 cm
C = 31 [32, 34, 35, 36] cm
D = 17.5 [17.5, 17.5, 21.5, 22.5] cm
E = 2.5 cm
F = 13.5 [14.5, 15, 16, 16.5] cm
G = 8.5 cm
H = 32 [33.5, 35.5, 37.5, 39] cm
I = 39.5 [41, 43, 45, 46.5] cm
J = 31.5 [31.5, 33.5, 39, 39] cm
K = 13.5 [13.5, 15, 16.5, 18] cm
L* = 76 [80, 85, 90, 95] cm
M = 3.75 cm
N = 66.5 cm
O* = 253 [268.5, 284.5, 300, 316] cm
* = total circumference

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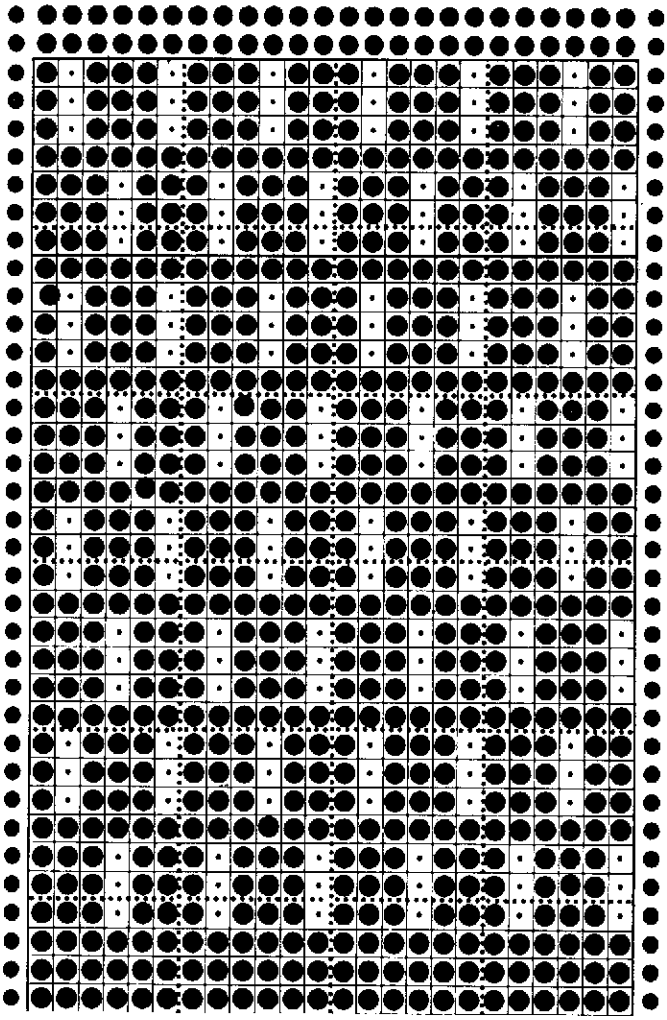

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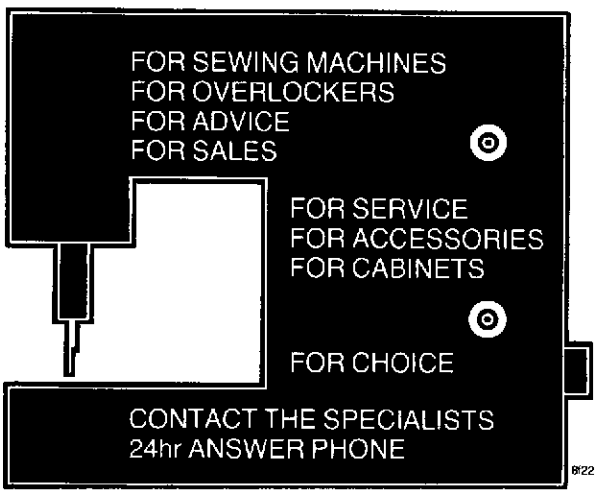

DEAR ANNE...

Dear Anne
I find it quick and easy to knit square-ended, drop shoulder and semi-set-in sleeves straight from the main body of the jumper simply by hooking up the required number of stitches and working downwards.

By knitting the sleeve in this way, it can be added to and furthermore, I think it's neater to decrease than increase.

It has occured to me that a proper set-in sleeve head, complete with double curve, could be knitted in this way using holding position but my feeble brain refuses to work out the mathematics! Now I'm sure there are some nimble minded knitters out there who could come up with the solution – any help?

Mrs P Boraston
West Chiltington, Sussex

Dear Anne
Firstly I wish to thank you all at MKM for the marvellous response to my letter published in your November issue. I now correspond regularly with eight lovely Singer 2310 owners, but mostly my letter is one of concern for your reader on your January page who said that her daughter told her that they would no longer need woollies because she and her family were going to New Zealand. Heaven help us! Can she really mean it? New Zealand must be one of the greatest knitting nations of the world and our loved ones could never survive a winter in 'God's Zone' if it weren't for all our knitting efforts.

I just hope our wool board, knitting machine and wool shops and knitwear manufacturers don't get wind of the fact that none of us need woollies.

Remember that we are the closest country to the south pole and even as far north as I live, the mountains I see from my windows are covered in snow in the winter and our roads are often blocked for hours with falling snow.

So, be of good heart, Mrs McDougall and keep that knitting machine in good running order because I can assure you, your family out here are going to need and appreciate all the knitting you can do for them. Even summer rayon and cotton garments are very popular.

After all, why have we got 66 million sheep in New Zealand? Winter is May till August.

Marie Dittmer
Taupo, New Zealand

Thank you for your very welcome letter, Marie. I'm sure it will spur on many of our readers with relatives in your part of the world.

Dear Anne
Being a frugal soul, I don't like cutting my nylon cords. However, it's infuriating to tread on a long end dangling on the floor and have it pulled tight. I have found that Bramwell's Artistic or a similar type of yarn is perfect – it's strong and smooth.

I used an old tension swatch (the crinkles don't matter) and I now cut it to whatever length I want. No more tight stitches or wasted nylon cords!

Mrs Pat Herbert
Dorchester

Dear Anne
After reading Joan Campbell's letter in the February issue about using Vilene behind single motifs, I wonder if you would advocate this behind long floats on a sweater? At the moment I'm knitting a sweater with a border of roses with stems and three leaves. The floats are exceptionally long.

I notice the professionals neither crochet up nor cut and tie when knitting in Shetland yarn. Looking forward to hearing any suggestions. By the way, the rose and stem are approximately 32 rows long.

Margaret Donald
Perth

It's an interesting topic, Margaret. Ironing on Vilene was frequently suggested at one time for controlling long floats. It can work very well and stands up to a fair amount of washing and wearing. However, you have to be careful that the yarn you're using will withstand the high temperature usually required to melt the glue on the Vilene and cause it to adhere properly to the knitting. You have to take great care, too, to ensure that you don't stretch the knitting irreparably during this process. It's certainly worth trying on your border pattern but I suggest you try a sample first before you tackle the finished garment. By the way, it's usually best to try this technique whilst the knitted garment piece is pinned flat to a board after blocking and be careful not to touch the rib stitches if your border is just above the welt.

Dear Anne
A section of my yarn break has an open end and I've this tip to pass on to fellow readers. When knitting a test piece or just trying out an idea, thread the yarn through that side. It can be unthreaded again easily without having to break the yarn and wound back on to the cone for future use.

Mrs Margaret Harris
Okehampton

Dear Anne
I felt moved to reply to the February letter from Tension Swatch with his idea for founding a Knitting Machine Widowers Aid Society. His is not the only way out. My motto is "If you can't beat 'em, join 'em – then beat 'em at their own game".

After all, the best chefs are all men, so are the great couturiers, there are some great men producing hand-knitting designs, machines are second nature to men (I nearly said men are more intelligent, but I don't want to be a M.C.P.) So come on lads, get in there and get started. Join an evening class for machine knitting: you'll probably be the only man among all those lovely ladies, so be your usual charming self, they'll all be eager to help you, and in no time you'll be an essential part of the class. You may even find the organisers bringing visitors in to see you, to prove how far-sighted the authority are: "we've not just got ladies in the bricklaying and car repairs here, you know, we've got men in the knitting too, and look at the work he's doing."

Of course, you can't expect to borrow your wife's machine, you must get one of your own. Need expert advice on choice? The ladies will fall over themselves to help! Within the year you could be knitting for the family, even popping a few things into the local craft market; you'll be handy with the charting device – after all, it is so simple, isn't it? – you'll also be examining the knitwear in the shops like the others, commenting on the seams, the neckline, the tension, discussing the merits of Fair Isle compared with Jacquard on the double bed with a colour changer.

Another useful ploy is to write to knitting magazines like MKM making it clear that you are a man, as this may ensure publication of a quite ordinary letter; then sit back and watch reaction when it appears. "What, me clever?" you will say modestly. "No! Anyone can do it."

The annual exhibition will be another opportunity to prove your worth. You will not allow your best production to be worn until it has been in the show. And at the show you can bet your tutor will be on hand to point out your work, emphasising that it is the work of her man pupil.

Phone calls will no doubt come to you from classmates anxious to talk over problems, you wil have to phone your tutor from time to time to get advice, you can even offer solace to 'her indoors' when she has a knitting problem with "I'll phone my tutor and ask, I'm sure she'll have an answer".

As a matter of policy, it will probably be better not to have the same make of machine as your wife, as then illicit borrowing will not be quite such a problem. Go for a different make, and to preserve the upper hand, try to get a better one than hers. Oh! and always try to leave a piece of work in progress on the machine, so she can't go trying it out in your absence. If your pocket will run to it, as many accessories as possible: intarsia carriage, multi-yarn brake for it, ribber, 4-way yarn mast, colour-changer, garter carriage etc. etc. It's not necessary to use them all, just mug up the instruction book so you know what they can do and can talk about them – isn't that what the ladies do?

Now naturally I wouldn't dare put forward such a bold course of action if I hadn't tried it first, so I can say, hand on heart, that I have tried it and it works. Well, almost . . You see, there is a snag. It started as a joke, in self-defence, but now I'm hooked. I'm as crazy about the ★★★★★machine as my wife is. Perhaps we should start Knitaholics Anonymous, open to both sexes.

I will end with a rallying call to my fellow-men: come on, Brothers, let's all be Knitmasters; we have nothing to lose but our Bonds. My machine is not a Toy – oh, ta, love, I'm just ready for a cup.

Bill Howell
Great Yarmouth

Dear Anne
My new table for my knitting machine arrived by mail order from BSK in a very large cardboard box. After I'd unpacked the table, I put the box to one side to throw out on 'dustbin day'. I actually carried it to the end of the drive today when the bins were due to be emptied!

I stopped in my tracks after a sudden flash of inspiration. I carried the box back inside and slit it open with a knife. I trimmed off the flap with staples and the narrow pieces at each end. This left me with a large surface to use as a blocking mat. Until I need it, I can fold it back in half and store, it, out of sight, behind my wardrobe. When I use it, I shall lay it out on the floor and, as the inside of the box is clean, pin my fabric pieces to it with glass-headed pins. As long as I only use a little steam, it should be re-useable.

Diane Osborn
Horndean

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7 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Pearle.
1 [1, 1] × 500g cone in Black (MC).
1 [1, 1] × 500g cone in Ivory (A).
1 [1, 1] × 100g ball in Mustard (B).
1 [1, 1] × 100g ball in Green (C).
1 [1, 1] × 100g ball in Red (D).
1 [1, 1] × 100g ball in Blue (E).

The fibre content of this yarn is 100% Courtelle. For further details about local or mail order stockists, please write to the following address - Spectrum Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 82-92 [97-107, 112-122] cm, 32-36 [38-42, 44-48] in.
Actual size 96 [112, 128] cm, 37¾ [44, 50½] in.
Length to shoulder 65 [67, 71] cm, 25½ [26½, 28] in.
Sleeve seam 50 cm, 19¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1(A) to knit background and second colour given in front feeder 2(B) to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC only (st st), 8 rows MC/B, 2 rows MC only (st st), 28 rows MC/A, 2 rows MC only (st st), 8 rows MC/C, 2 rows MC only (st st), 28 rows MC/A, 2 rows MC only (st st), 8 rows MC/D, 2 rows MC only (st st), 28 rows MC/A, 2 rows MC only (st st), 8 rows MC/E, 2 rows MC only (st st) and 28 rows MC/A. These 160 rows form pattern repeat.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. * Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 26 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on 3rd [3rd, 13th] row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt (starting with 3rd [3rd, 13th] row) **. K 230 [238, 254] rows. RC shows 232 [240, 256] and work measures 65 [67, 71] cm, 25½ [26½, 28] in.

SHAPE SHOULDERS

Cast off 48 [58, 68] sts at beg of next 2 rows. Cast off rem 50 [54, 58] sts.

FRONT

Work as for Back to **. K 200 [208, 224] rows. 30 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 22 sts. Using nylon cord, K 62 [74, 86] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 [4, 5] sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 48 [58, 68] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 44 [47, 50] Ns at left and right of centre 0 to WP. 88 [94, 100] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard and lock on 3rd row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt (starting with 3rd row). Shape sides by inc 1 st at each end of next and every foll 6th row until there are 142 [150, 158] sts. K 13 [7, 1] rows. RC shows 172 and work measures 43 cm, 17 in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 70 [74, 78] sts in 1×1 rib. K 3 tubular rows. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 68 [74, 77] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 88 [94, 100] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 142 [146, 150] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 19 rows. Using MT+1/MT+1, K 1 row. Using MT–5/MT–5, K 19 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 140 [146, 152] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K10 rows. Using MT–3, K 19 rows. Using MT–2, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

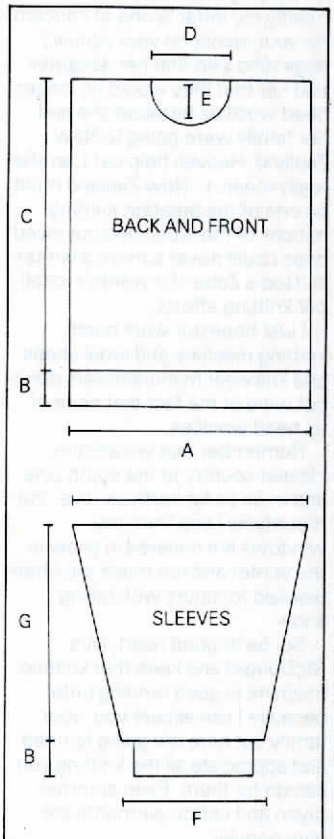
MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

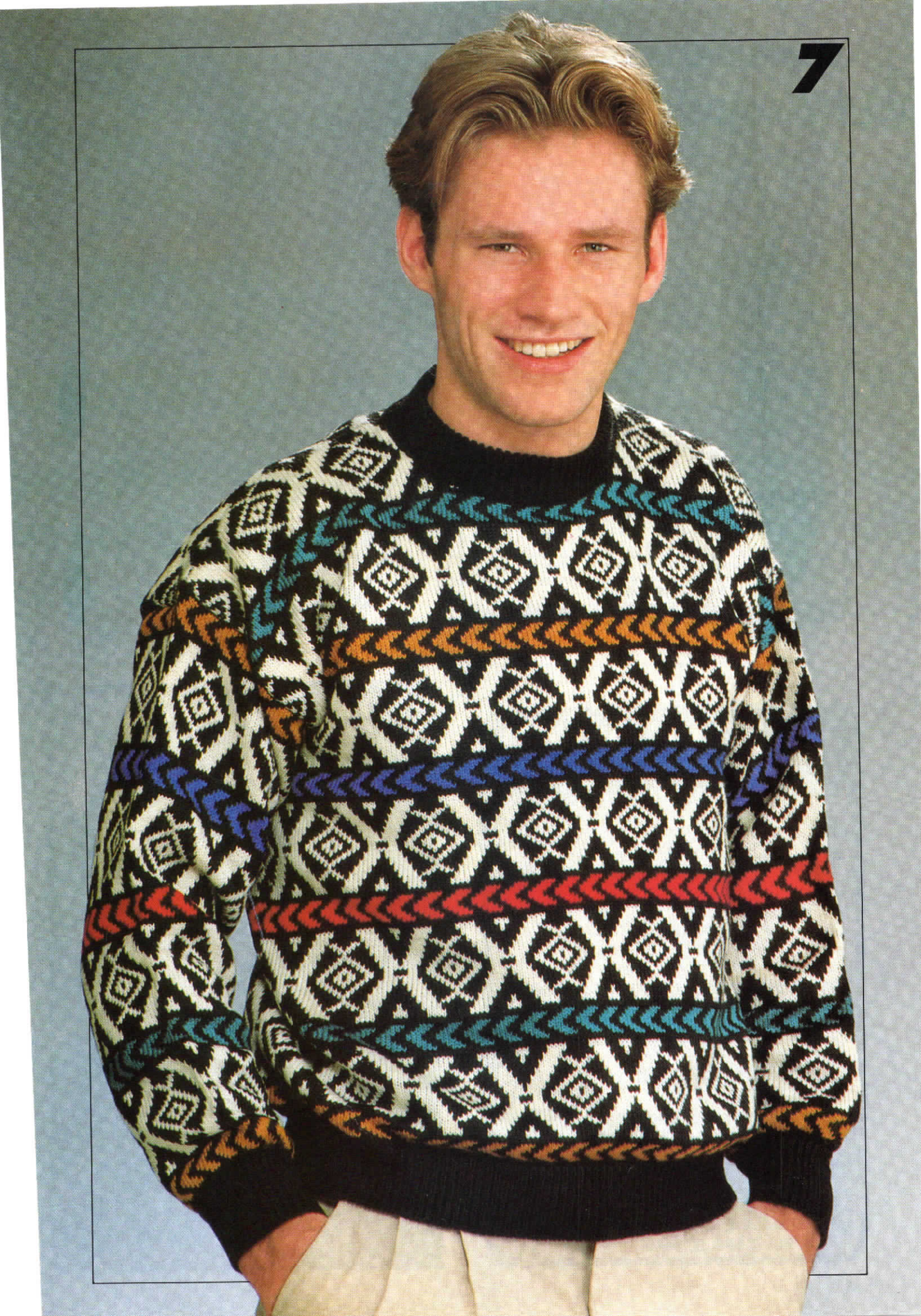
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

40 ▶



A = 48.5 [56.5, 64.5] cm
B = 7 cm
C = 58 [60, 64] cm
D = 16.5 [18, 19] cm
E = 8 cm
F = 29 [31, 33] cm
G = 43 cm
H = 47 [50, 52.5] cm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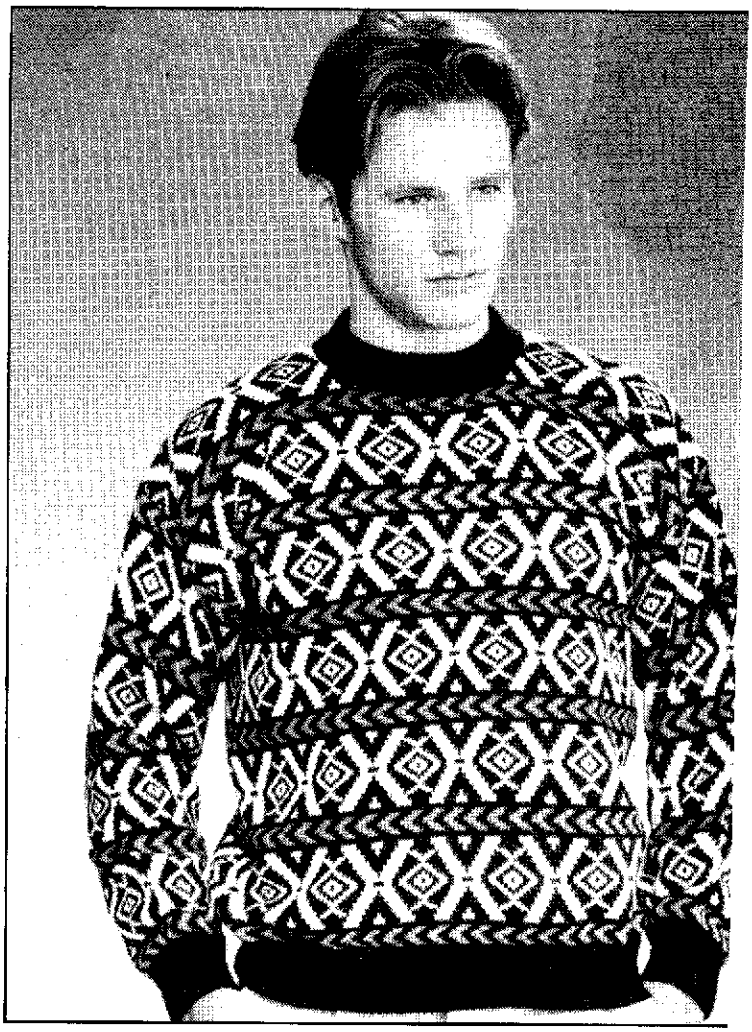

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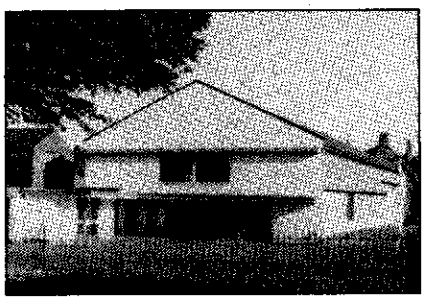

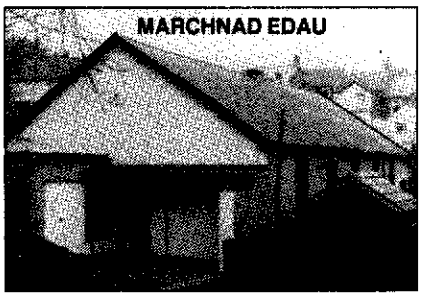

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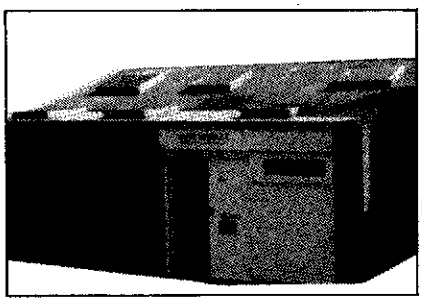

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8

8 MOHAIR AND GLITTER CARDIGAN

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Atkinson's Cloud
1 [1, 1, 2, 2] × 400g cones in Black (MC).
Atkinson's Pearl Glitter.
1 [1, 1, 2, 2] × 100g cones in Gold (A).
1 [1, 1, 1, 1] × 100g cone in Silver (B).
5 buttons.

The fibre content of Cloud is 77% Mohair, 23% Polyester and Pearl Glitter is 80% Viscose, 20% Metalised Polyester. For further details about local or mail order stockists, please write to the following address – Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

YARN THICKNESS

The base thread of Clouds is medium weight but for best results it should be knitted very loosely.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Length to shoulder 56 cm, 22 in.
Sleeve seam 43 cm, 17 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 62 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 8).
24 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch on MT+1 (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

TUCK STITCH PATTERN

K 2 rows MC, 2 rows A, 1 row MC, 2 rows B, 1 row MC, 2 rows A, 6 rows MC, 2 rows A and 4 rows MC. These 22 rows form patt repeat.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 65 [67, 71, 75, 77] Ns at left and right of centre 0 to WP. 130 [134, 142, 150, 154] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6 and MC, K 22 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 64 [67, 70, 75, 76] Ns at left and 64 [67, 70, 74, 76] Ns at right of centre 0 to WP. 128 [134, 140, 149, 152] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–4 and MC, K 22 rows. Using A, K 3 rows. Using MC, K 22 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST, 3RD AND 5TH SIZES

Inc 1 st at each end.

4TH SIZE

Inc 1 st at right edge.

ALL SIZES

130 [134, 142, 150, 154] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in stuck st patt. Set RC at 000. Using MT, K 168 [162, 162, 156, 156] rows. Work measures 32 [31, 31, 30, 30] cm, 12½ [12¼, 12¼, 11¾, 11¾] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. K 2 rows. Dec 1 st at each end of next and every foll 4th row until 104 [108, 116, 124, 128] sts rem. K 123 [129, 129, 135, 135] rows. RC shows 318 and work measures 56 cm, 22 in.

SHAPE SHOULDERS

Cast off 29 [31, 35, 39, 41] sts at beg of next 2 rows. Cast off rem 46 sts.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 1 [3, 3, 3, 5] Ns at left and 65 [67, 71, 75, 77] Ns at right of centre 0 to WP. 66 [70, 74, 78, 82] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 1 [2, 3, 3, 4] Ns at left and 64 [66, 71, 74, 76] Ns at right of centre 0 to WP. 65 [68, 74, 77, 80] Ns. Work as for back from * to *.

1ST AND 4TH SIZES

Inc 1 st at right edge.

2ND AND 5TH SIZES

Inc 1 st at each end.

ALL SIZES

66 [70, 74, 78, 82] sts.

ALL MACHINES

** Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, K 168 [162, 162, 156, 156] rows. Work measures 32 [31, 31, 30, 30] cm, 12½ [12¼, 12¼, 11¾, 11¾] in. K 1 row extra for left front only.

SHAPE ARMHOLE

Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 3 rows. Dec 1 st at beg of next and every foll 4th row until 53 [57, 61, 65, 69] sts rem. K 82 [88, 88, 94, 94] rows.

SHAPE NECK

Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 29 [31, 35, 39, 41] sts rem. K 18 [14, 14, 14, 10] rows. Cast off **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 65 [67, 71, 75, 77] Ns at left and 1 [3, 3, 3, 5] Ns at right of centre 0 to WP. 66 [70, 74, 78, 82] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 64 [66, 71, 74, 76] Ns at left and 1 [2, 3, 3, 4] Ns at right of centre 0 to WP. 65 [68, 74, 77, 80] Ns. Work as for back from * to *.

1ST AND 4TH SIZES

Inc 1 st at left edge.

2ND AND 5TH SIZES

Inc 1 st at each end.

ALL SIZES

66 [70, 74, 78, 82] sts.

ALL MACHINES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 64 [70, 70, 74, 74] Ns to WP. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 62 [68, 68, 74, 74] Ns to WP. Work as for back from * to *.

1ST, 2ND AND 3RD SIZES

Inc 1 st at each end.

ALL SIZES

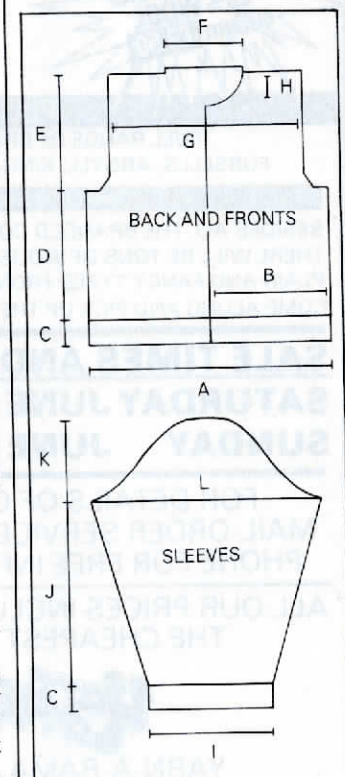
64 [70, 70, 74, 74] sts.

ALL MACHINES

Set RC at 000. Using MT+1, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 114 [120, 120, 124, 124] sts. K 7 rows. RC shows 106 and work measures 43 cm, 17 in.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. Dec 1 st at each end of every row until 80 [82, 82, 90, 90] sts rem, then on every foll alt row until 58 [60, 60, 62, 62] sts rem. K 44►



A = 50 [51.5, 54.5, 57.5, 59] cm
B = 25 [26.5, 28, 30, 31.5] cm
C = 5 cm
D = 27 [26, 26, 25, 25] cm
E = 24 [25, 25, 26, 26] cm
F = 17.5 cm
G = 40 [41.5, 44.5, 47.5, 49] cm
H = 6.5 cm
I = 26.5 [29, 29, 30.5, 30.5] cm
J = 38 cm
K = 17 [17.5, 17.5, 19, 19] cm
L = 47.5 [50, 50, 51.5, 51.5] cm

1 row. Cast off 3 sts at beg of next 12 rows. Cast off rem 22 [24, 24, 26, 26] sts.

BUTTONHOLE BAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 180 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6 and MC, K 7 rows. Make 5 evenly spaced buttonholes. K 8 rows. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER
Push 179 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–4 and MC, K 8 rows. Make 5 evenly spaced buttonholes. K 7 rows. Using A, K 3 rows. Using MC, K 7 rows. Make buttonholes over same sts as before. K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band, omitting buttonholes.

COLLAR

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 160 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4 and MC, K 32 rows. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER
Push 158 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 32 rows. Using A, K 3 rows. Using MC, K 32 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Sew buttonhole and button bands into position. Sew collar into position. Finish buttonholes. Sew on buttons.

MACHINES WITHOUT RIBBER
Neaten ends of bands and collar.

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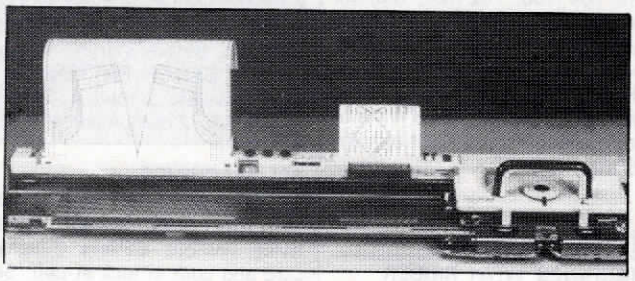

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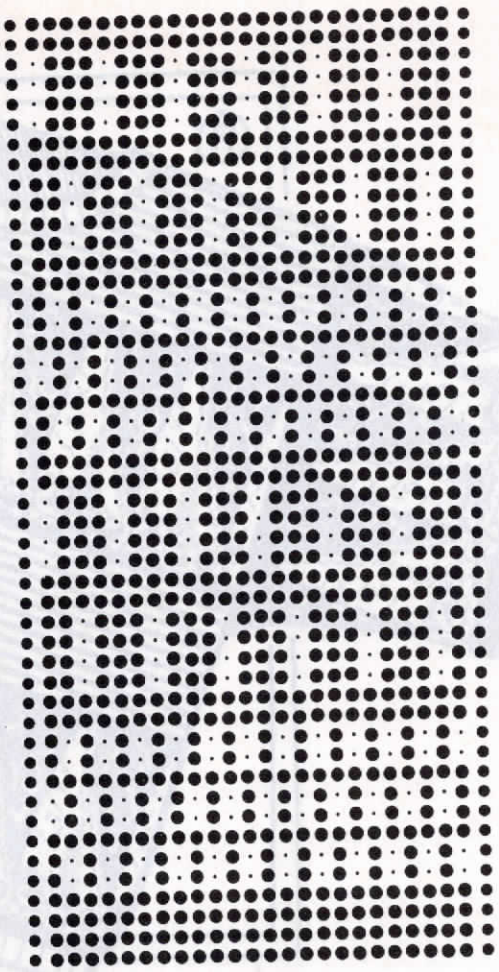

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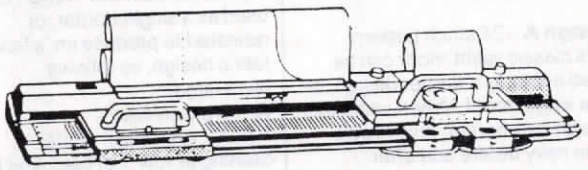

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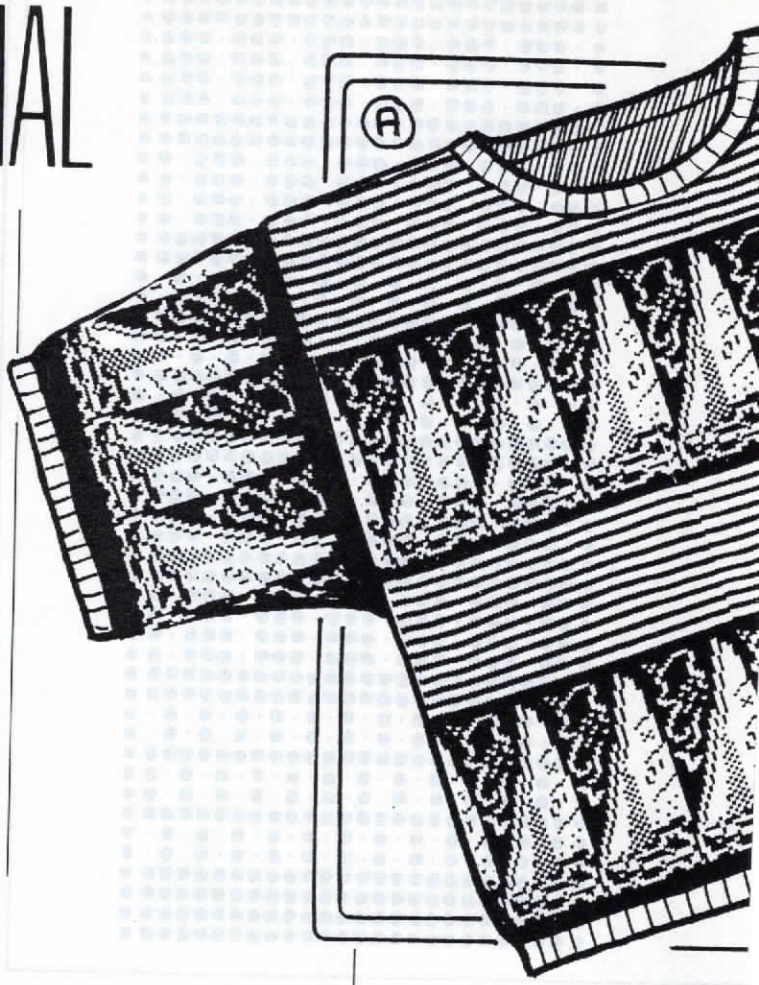
RIS BISHOP SPECIAL

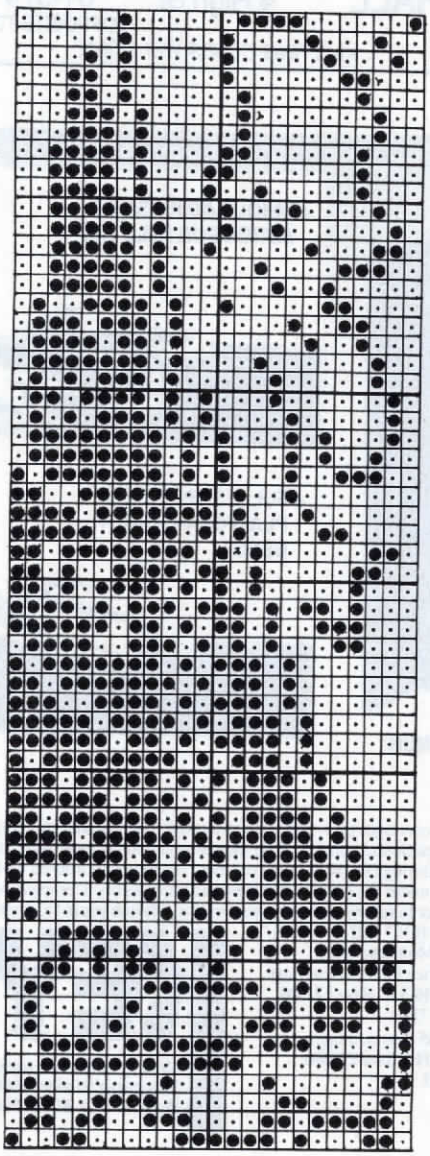


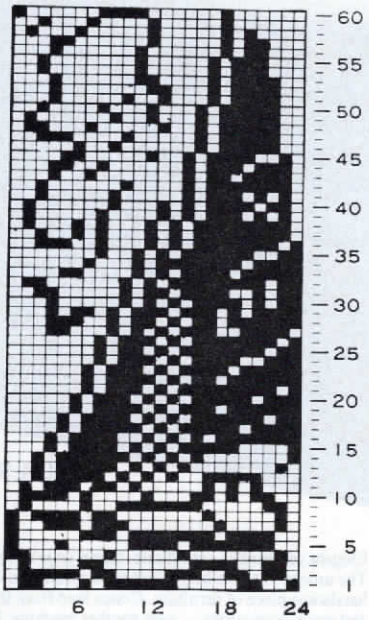
My design this month is of 'yachts', which I hope will be useful as a sports motif if you are involved with boats and yachting, as well as being a generally popular theme for the 'summer wardrobe'. For a really classic summer look, use navy and white in nice smooth yarns like cotton, which will produce a crisp, cool-looking fabric.

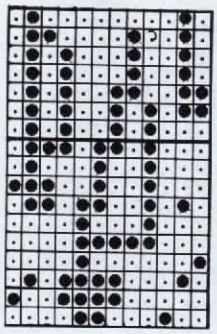
Design A – 24 stitch pattern.
This classic yacht motif can be used either as a border design, or as a single motif. When using this design as a border, knit 4 rows plain navy before and after knitting the border pattern. To knit the border, knit the card in Fair Isle, using navy in feeder 1 and white in feeder 2.
Combine the design with narrow (2 row) stripes of navy and white for a more 'sporty' look, as illustrated.

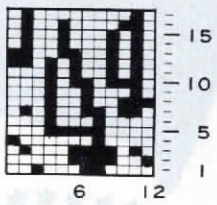
NOTE:- Brother electronic machines only – change motif direction by using variation switch, if you want yachts to face same direction as illustrated.

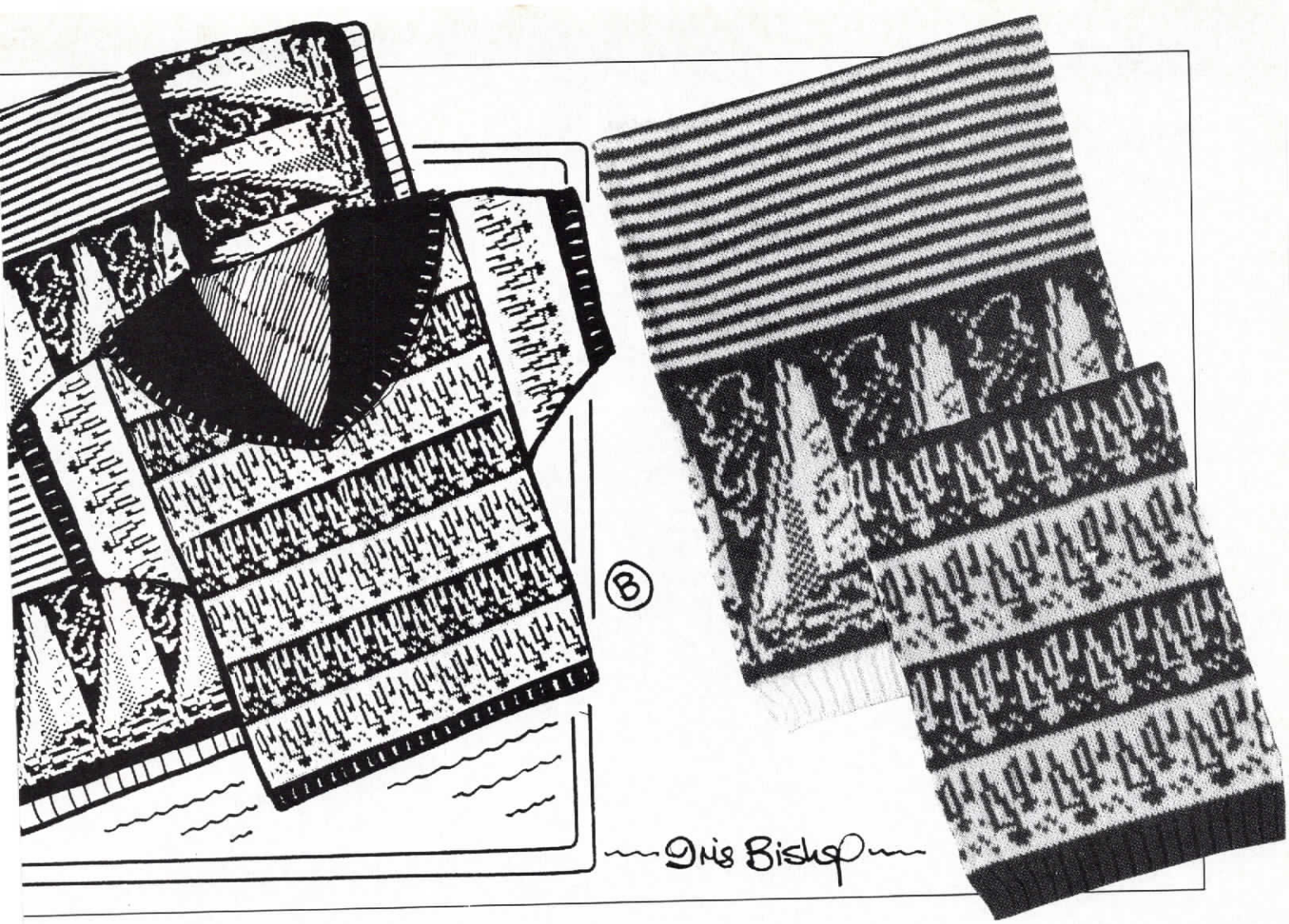
Design B – 12 stitch pattern (punch card 'twice' for 24 stitch punchcard machines).
This small 'abstract' design can be used as a single border, or repeated to produce an 'all-over' fabric design, as follows (illustrated):-
Knit welts in navy –
* Knit 2 rows plain white.
Starting at row 1 of card, knit in Fair Isle with white in feeder 1 and navy in feeder 2. Knit 2 rows plain white.
Reset card to row 1 and lock.
Knit 2 rows plain navy.
Release card and knit with navy in feeder 1 and white in feeder 2.
Knit 2 rows plain navy.
Reset card to row 1 and lock.
Repeat from * as necessary.











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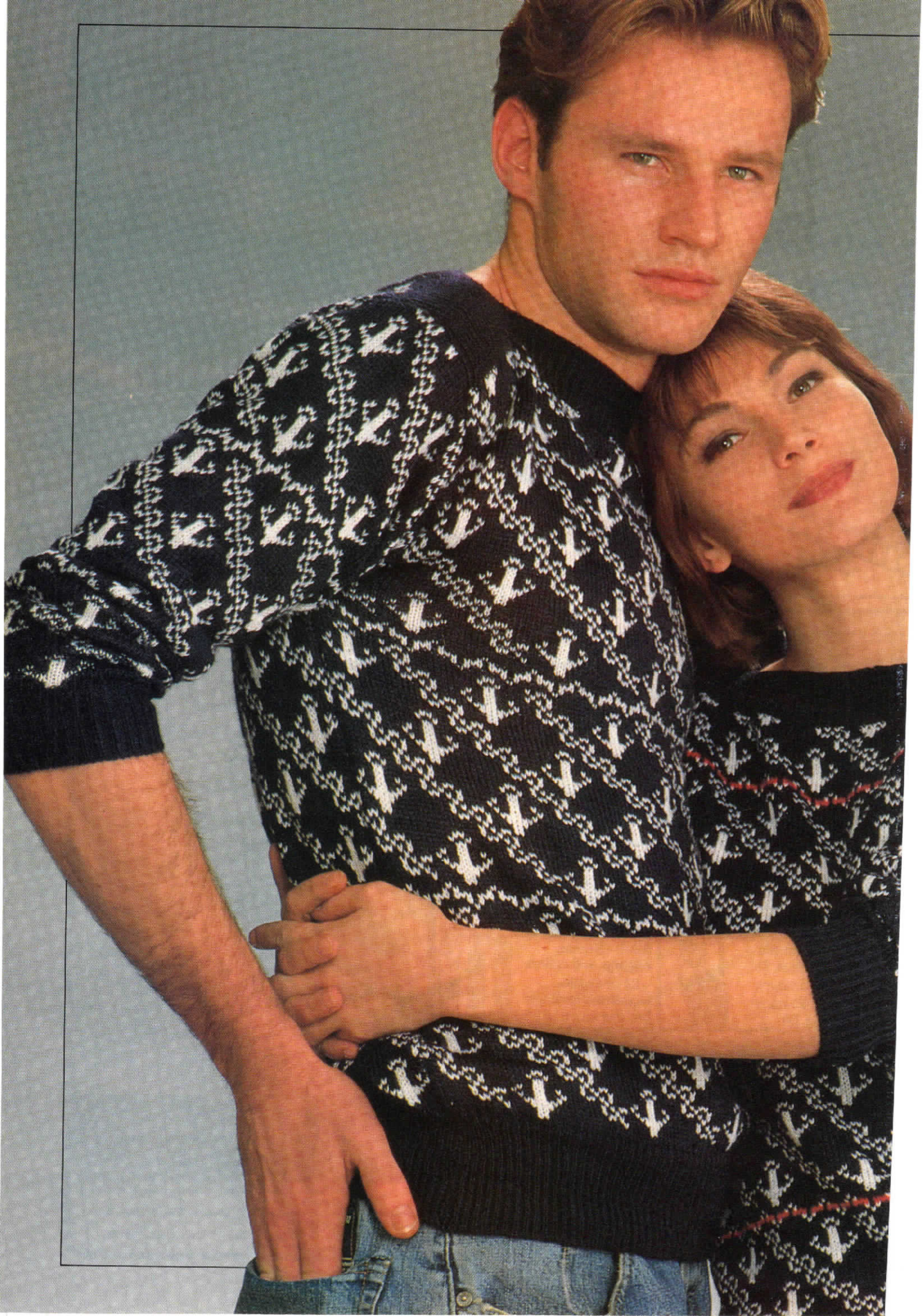


9

9 HIS 'N' HER SLASH NECK SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Forsell's Shamal.
1 [1, 1, 1, 1, 1, 1, 1, 1, 1] × 400g cone in main colour (MC).
1 [1, 1, 1, 1, 1, 1, 1, 1, 1] × 400g cone in contrast colour (C).
Small amount in second contrast colour, if required (see photograph).

The fibre content of Shamal is 80% Acrylic, 20% Wool. For further details about local or mail order stockists, please write to the following address – T Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.
Actual size 93 [98, 103, 108, 113, 118, 123, 128, 133, 138] cm, 36¼ [38½, 40½, 42½, 44½, 46½, 48½, 50½, 52½, 54½] in.
Length to back neck 62 [62, 63, 63, 64, 64, 65, 65, 66, 66] cm, 24½ [24½, 24¾, 24¾, 25¼, 25¼, 25½, 25½, 26, 26] in.
Sleeve seam 47 [47, 47, 47, 47, 48, 48, 48, 48, 48] cm, 18½ [18½, 18½, 18½, 18½, 19, 19, 19, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Fran Francis is now a well-known contributor. Her bold Fair Isle designs are firm favourites with many readers and this month, we've another winner!

The His 'n' Her Fair Isle design featured on our centre spread is just the thing for 'messing about on the river' – or for any other similar sporting activity. It's dramatic in navy and white and amazingly different with a small amount of additional eye-catching red – definitely a 'must' for your spring and summer wardrobe.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 66 [70, 73, 77, 80, 84, 87, 91, 94, 98] Ns at left and right of centre 0 to WP. 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Insert card and lock on first row. Set RC at 000. Using MT–6/MT–6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Insert card and lock on first row. Push 66 [70, 73, 76, 79, 84, 87, 91, 94, 97] Ns at left and 65 [70, 73, 76, 79, 83, 86, 91, 94, 97] Ns at right of centre 0 to WP. 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST, 6TH AND 7TH SIZES
Inc 1 st at right edge.

4TH, 5TH AND 10TH SIZES
Inc 1 st at each end.

ALL SIZES
132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.

ALL MACHINES
Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). K 187 [187, 191, 191, 195, 195, 199, 199, 203, 203] rows. RC shows 188 [188, 192, 192, 196, 196, 200, 200, 204, 204] and work measures 58 [58, 59, 59, 60, 60, 61, 61, 62, 62] cm, 23 [23, 23¼, 23¼, 23¾, 23¾, 24, 24, 24½, 24½] in. Cont in st st and MC. K 1 row. Using WY, K a few rows and release from machine.

NECKBAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST, 6TH AND 7TH SIZES
Inc 1 st at right edge.

4TH, 5TH AND 10TH SIZES
Inc 1 st at each end.

ALL SIZES
132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.

ALL MACHINES
With P side facing, replace sts of back or front below WY on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

SLEEVES

Push 35 [35, 38, 38, 41, 41, 44, 44, 47, 47] Ns at left and right of centre 0 to WP. 70 [70, 76, 76, 82, 82, 88, 88, 94, 94] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Shape sides by inc 1 st at each end of every 6th row until there are 112 [112, 118, 118, 124, 124, 130, 130, 136, 136] sts. K 21 [21, 21, 21, 21, 25, 25, 25, 25, 25] rows. RC shows 148 [148, 148, 148, 148, 152, 152, 152, 152, 152] and work measures 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm, 16 [16, 16, 16, 16, 16½, 16½, 16½, 16½, 16½] in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 53 [53, 59, 59, 62, 62, 65, 65, 71, 71] Ns to WP. Work as for Back and Front from * to *.

1ST, 2ND, 7TH AND 8TH SIZES
Inc 1 st at right edge.

3RD, 4TH, 9TH AND 10TH SIZES
Dec 1 st at right edge.

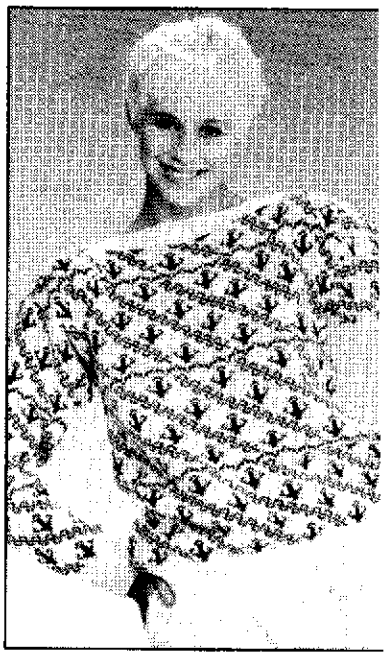
ALL SIZES
54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts. With P side facing, replace sts below WY on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

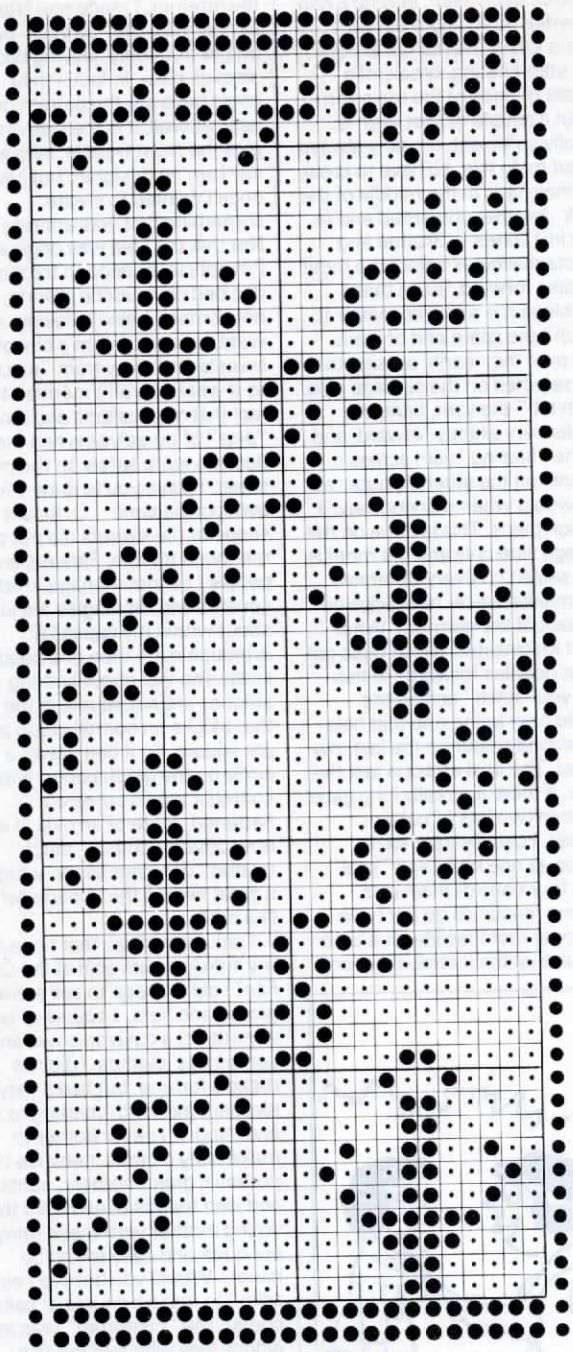
PRESSING

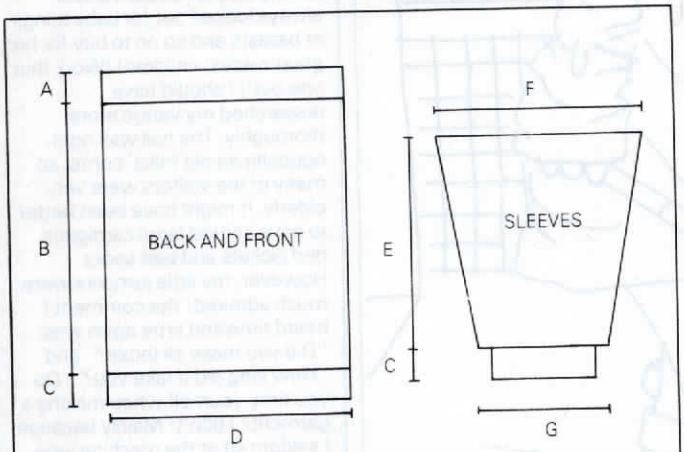
With wrong side facing, pin out all pieces to measurements given. Press carefully following spinner's instructions.

MAKING UP

Join shoulder seams for approximately 12 [13, 14, 15, 16, 17, 18, 19, 20, 21] cm. Place marker on Back and Front 20 [20, 21, 21, 22, 22, 23, 23, 24, 24] cm down from shoulder seam. Set in sleeves between markers. Join side and sleeve seams.







A = 4 cm
B = 52 [52, 53, 53, 54, 54, 55, 55, 56, 56] cm
C = 6 cm
D = 46.5 [49, 51.5, 54, 56.5, 59, 61.5, 64, 66.5, 69] cm
E = 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm
F = 40 [40, 42, 42, 44, 44, 46, 46, 48, 48] cm
G = 25 [25, 27, 27, 29, 29, 31, 31, 33, 33] cm

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LATCH ON

CRAFT FAIRS

A knitting colleague rang me to say she was holding a small Craft Fair, with a donation to go to a local Charity. Would I like to join in? With a mental picture of a bulging yarn cupboard, I agreed. Next was the problem – what to knit? I joined a group of craft-persons organised on a big scale a few years ago. At a couple of venues I sold enough to cover my costs, plus a very small margin. From this exercise I learned that I would need to be a minor M & S to cater for all sizes, colours and tastes. With only a Mini car I could not carry enough stock and display stands. This idea was abandoned.

By one of those coincidences that often occur, within a day or so of the original 'phone call, a young neighbour told me that she was planning "clothing parties" for the mums at Play Group. She agreed to take any small garments that were left over from the Craft Fair to try to sell them for me. This answered my problem, so I made a dozen or so children's jumpers with single motifs on the front.

I do not like putting "all over" patterns on garments for small children. My memory is sufficiently long to remember that trying to dress an active toddler is like (I imagine) trying to dress an active octopus. I swear the child grows a couple of extra limbs at dressing time! I can also remember being given a pretty little nylon dress, trimmed with nylon lace (and sewn with nylon thread!) when my daughter was about 9 months old. I looked into the pram to discover her fingers totally entwined with the nylon thread. Had I been less alert, or left her for longer, I'm sure she might have lost a finger because the blood supply was cut off. I wrote to the manufacturers and complained, they merely replied that they had so many different lines in the baby dress "field" that they could not identify this particular one. There were none of these "watch dog" type programmes on TV and radio in those days. So this particular "manufacturer" is very careful not to put small fingers at risk. Not that our yarns would wind quite so tightly as nylon thread, or so I would guess. Another area of danger for a small child is a draw-string round the neck of a garment. I know this is frowned upon nowadays – I'm not sure that it isn't illegal. I find some knitters are not aware of this ban even today.

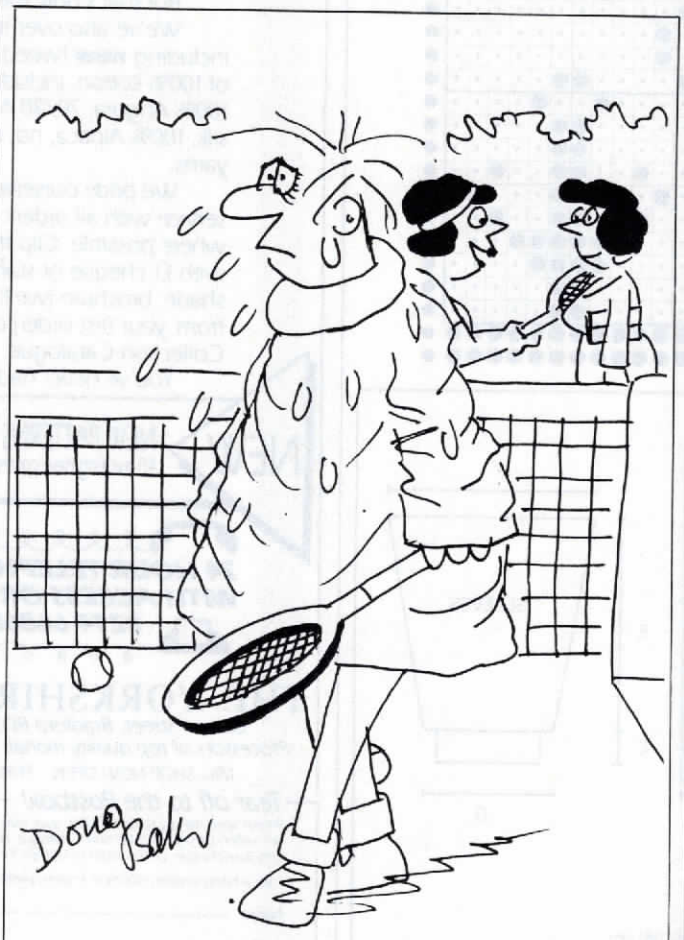
So with one exception I put single motifs on the front of the garments only, with the "strands" on the back caught together to minimise the risk of "catching".

I find my students are very keen to try out single motifs – and who can blame them? However, some tend to "jump the gun" and before I get to this lesson have faithfully followed the Instruction Book with regard to cams and so on but have failed to observe the "rule" for sealing the edges of the motif.

When knitting an "all-over" pattern in two colours, the latest machines have a facility for pushing out both end needles. (If your machine does not do this it is well worth pushing them out by hand on each row.) This carries both yarns right to the edge of the work, making a neat edge to seam and it also keeps the two yarns under the same amount of tension. With a single motif the second colour tends to pull inwards upon itself, leaving a gap between motif and main yarn. This is easily overcome. Before you start knitting, break off a couple of ends of the main yarn – about a couple of feet each is usually sufficient. (I nearly always forget to do this, so have to break the main yarn in the middle of the work. Another unwanted end to sew in!) Jones + Brother and Toyota machines select the motif needles forward, so on these machines it is a simple matter to "hitch" the spare end of main yarn over the needle outside the one selected on the carriage side. To "hitch" the yarn, bring the needle very slightly forward, and lay the "sealing" yarn across it. Do not knit the stitch through, as one would when marking, say, a tension piece. This is done on the carriage side only and the motif is thus sealed on every other row. This makes a nice, neat edge on the back of the garment. What about Knitmaster, which does not select needles forward? In this case you "hitch" across the needle next to the one that held the second colour on the last row knitted. The final effect is just the same. If there are really long gaps between two lots of pattern stitches, I usually treat each section as one motif and "seal" using four ends of main yarn.

Some machines do not have the single motif facility, or it is so difficult that the knitter abandons the attempt. I made one little jumper with the "all over" pattern on the front only, leaving back and sleeves plain. In fact, I think I could have put the pattern on the back as well, it is the sleeves that give the most trouble. I always say I am no designer, but just for once I wanted to create something that was entirely mine. Not that the idea was original – I'm not clever enough for that! I decided on liquorice allsorts, but not someone else's design. I went out and bought a box of the sweets and drew from "nature" as it were. (I won't mention the fact that my husband and I made "pigs" of ourselves when the designs were safely on the mylar sheet. I leave you to draw your own conclusions . . .). In fact the shape of the sweets did not give me much trouble. Flowers and people I cannot manage, ovals, squares and rectangles are just about within my capability. Although even then one needs to know one fact about knitting. The stitches are not square in the way that blocks on normal graph paper are square. So if one draws a circle on the graph paper, when knitted it would come out flattened, more of an oval. It is now possible to buy "stitch related" designer paper, which is a great help to the "unartistic" like me!

I am sorry to say that none of my little jumpers sold at the Craft Fair! I did manage to sell some gloves and hats, a cushion cover and some dolls' clothes. I did not make a fortune, but had a very pleasant morning, chatting to all and sundry. I never bother to make baby clothes, because I find potential grandmothers, aunts and kind friends overwhelm the young mother with these (they are quick and easy to knit by hand!). Would you believe I was asked to make a couple of baby coats? The "customer" was an elderly lady who told me she always looked out for baby things at bazaars and so on to buy for her great nieces' children! (Work that one out!) I should have researched my venue more thoroughly. The hall was right opposite an old folks' home, so many of the visitors were very elderly. It might have been better to have knitted large cardigans, bed jackets and bed socks. However, my little jumpers were much admired; the comment I heard time and time again was: "Did you make all those?" and "How long did it take you?". Do you time yourself when making a garment? I don't! Mainly because I seldom sit at the machine long enough to complete anything in one fell swoop. I prefer to do a small amount every day, if possible. This way I avoid the ills that can beset the over-zealous knitter. Like "knitters' elbow, shoulder, back" or whatever other muscle that comes into play! In any case I am always fitting other things into my schedule –



"I finally found a way to beat him – I knitted the jumper."

preparing samples for both knitting and crochet classes, even occasionally typing an article! To say nothing of doing the minimum of housework and cooking as required.

Toddlers' mittens usually sell well, so perhaps you would like the pattern. They can be knitted plain, but are more attractive if a single motif is put on the back of each mitten. So before starting to knit choose a little animal or design that is less than 30 stitches deep. When using a punchcard machine cast on the stitches so that a single motif will be positioned on the back of the mitten only. An all-over pattern on, say, a jumper is knitted so that the middle of the pattern comes at the centre '0' of the machine. The single motif on the mittens should be knitted on stitches '0' to 48 on the right-hand side for the right mitten, and '0' to 48 on the left for the left mitten. Don't forget, if you want little animals to look at each other (or away from each other!) you will need to turn the punchcard over for the second mitten. The motif cams should be positioned so that the motif comes on stitches '0' to 24.

TODDLERS' MITTENS

4-ply acrylic, approx tension 6··. Cast on 48 sts. Knit 16 rows rib, or 33 rows 'mock' rib MT – 2. (Mock rib: transfer every 3rd stitch to its adjacent needle, knit 16 rows MT – 2, one row at tension 10, 16 rows MT – 2, turn up a hem.) Main tension knit 30 rows: (see note above). Top: Push half the sts (on the side opposite to the carriage) into hold, or take down to non-working position on the nylon cord, if using light yarn. Knit 1 row. * Using the three-prong transfer tool, decrease one stitch each end, 3 sts in. Knit 3 rows *. Knit from * to * until 14 sts remain. Take off on waste yarn. Thumb: Cast on 2 sts using the 'e' wrap method (hold on to the end of yarn tightly until a claw weight can be used). Increase one st at the beginning of the row until 18 sts are in work. Knit 18 rows straight. Transfer every other st to its adjacent needle. Knit 1 row. Take sts off machine with a wool needle (or double-ended bodkin, if available). Draw up the sts to form top of thumb, sew seam. Put both sts for top of mitten back on to the needles, right sides facing. Knit 1 row at tension 10. Cast off with a latch tool. Sew the thumb above the welt; join side seams.

I would love to hear what garments others find popular at bazaars and so on and I daresay other knitters would be interested too. Anne will pass on letters if you write to her.

Joan Lafferty

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10/11 EVENING DRESS AND JACKET

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines. We used a Brother 910.

MATERIALS

DRESS

Bramwell's Hobby.
1 [1, 1, 1, 1] × 450g cone in Black (MC).
Bramwell's Silky.
1 [1, 1, 1, 1] × 450g cone in Black (A).
3 mm crochet hook.

JACKET

Bramwell's Hobby Variations.
1 [1, 1, 1, 1] × 300g cone in Black/Grey/White (B).
Bramwell's Lurex.
1 [1, 1, 1, 1] × 100g cone in Silver (C).

The fibre content of Bramwell's Silky is 100% Bright Acrylic and Hobby is 83% Acrylic, 17% Nylon. For further details about local and/or mail order stockists, please write to the following address – F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham, Accrington, Lancashire BB5 5TU.

YARN THICKNESS

Bramwell's Hobby is medium fine weight and knits as 3 ply, Silky is fine weight and knits as 2 ply.

MEASUREMENTS

DRESS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 83 [88, 93, 98, 103] cm, 32¾ [34¾, 36½, 38½, 40½] in.
Knitted length from shoulder to hem 107 [110, 113, 116, 119] cm, 42¼ [43¼, 44½, 45¾, 46¾] in.
Finished length from dropped waist to hem 46 cm, 18 in.

JACKET

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 88 [93, 99, 104, 109] cm, 34¾ [36½, 39, 41, 43] in.
Length to back neck 65 [69, 72, 75.5, 78] cm, 25½ [27¼, 28¼, 29¾, 30¾] in.
Sleeve seam 43 [43, 45.5, 45.5, 45.5] cm, 17 [17, 18, 18, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

DRESS

24 stitches and 74 rows to 10 cm, 4 in measured over tuck stitch pattern using one strand of MC and one strand of A together (tension dial setting approximately 5).
26 stitches and 53 rows to 10 cm, 4 in measured over stocking stitch using one strand of MC and one strand of A together on MT–· (tension dial setting approximately 4·).

JACKET

33 stitches and 49 rows to 10 cm, 4 in measured over stocking stitch using one strand of B and one strand of C together on MT–1 (tension dial setting approximately 4).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garments and knit side of bands. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. Use MC and A tog throughout. Use B and C tog throughout.

PATTERN NOTES

PUNCHCARD MACHINES

Punch card, as shown, before starting to knit.

ELECTRONIC MACHINES

Fill in pattern card, as shown, before starting to knit. Knitmaster, Jones+Brother card 1.

DRESS

BACK BODICE

Push 54 [57, 60, 63, 66] Ns at left and right of centre 0 to WP. 108 [114, 120, 126, 132] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. K 1 row with nylon cord. Using MC and A tog, cast on by hand. Remove nylon cord and WY when work is completed. Set RC at 000. K 1 row. Release card and cont in tuck st patt. K 99 rows. Dec 1 st at each end of next and every foll 100th row until 102 [108, 114, 120, 126] sts rem. K 17 [33, 47, 61, 77] rows. RC shows 318 [334, 348, 362, 378] and work measures 43 [45, 47, 49, 51] cm, 17 [17¾, 18½, 19¼, 20] in.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 68 [74, 80, 86, 92] sts rem.* K 101 [107, 115, 123, 129] rows. RC shows 432 [454, 476, 498, 520].

SHAPE NECK

Note patt row on card. Using a length of MC and A tog, cast off centre 24 [26, 28, 28, 30] sts. Using nylon cord, K 22 [24, 26, 29, 31] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 12 [14, 16, 19, 21] sts rem.

SHAPE SHOULDER

Cast off 4 [5, 6, 7, 8] sts at beg of next and foll alt row, K 1 row. Cast off rem 4 [4, 4, 5, 5] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

FRONT BODICE

Work as for back bodice to *. K 17 [23, 31, 39, 45] rows. 104 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC and A tog, cast off centre 22 [24, 26, 26, 26] sts. Using nylon cord, K 23 [25, 27, 30, 33] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row. Dec 1 st at neck edge of every foll 12th [12th, 12th, 12th, 10th] row until 12 [14, 16, 19, 21] sts rem. K 16 [16, 16, 16, 20] rows.

SHAPE SHOULDER

Cast off 4 [5, 6, 7, 8] sts at beg of next and foll alt row, K 1 row. Cast off rem 4 [4, 4, 5, 5] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

SKIRT

Push 120 Ns to WP. Using MT–· and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC and A tog, K 14 rows. * Push 10 Ns at left to HP on next and foll 5 alt rows, K 1 row. Push 5 Ns at left to HP on next and foll 10 alt rows, K 1 row. Push Ns from HP to UWP, K 2 rows. Push 115 Ns at left to HP, K 2 rows. Push 5 inside Ns from HP to UWP on next and foll 10 alt rows, K 1 row. Push 10 inside Ns from HP to UWP on next and foll 5 alt rows. ** K 25 rows *. Rep from * to * 19 [20, 21, 22, 23] times more, then from * to ** once more. K 11 rows.

TO JOIN SEAM

Push Ns to HP (sts behind the N latches). With K side facing pick up sts from first row worked in MC and A and place in N hooks. K these sts by hand through the ones behind the latches. K 1 row and cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press carefully, following instructions on cone band.

FRONT NECKBAND

Push 134 [136, 138, 138, 138] Ns to WP. * Using MT–1 and WY, cast on and K a few rows ending with carriage at right. K 1 row with nylon cord. Set RC at 000. Using MC and A tog, K 6 rows. Transfer every alt st to its adjacent N to make a picot edge. Leave empty Ns in WP. K 6 rows. Pick up sts from first row worked in MC and A and place on to corresponding Ns. K 1 row.* With K side of front bodice facing, pick up 56 sts down right side of front neck, 22 [24, 26, 26, 26] sts across front and 56 sts up left side of front neck and place on to Ns. K 1 row. Cast off.

BACK NECKBAND

Push 68 [70, 72, 72, 74] Ns to WP. Work as for front neckband from * to *. With K side of back bodice facing, pick up 22 sts down left side of back neck, 24 [26, 28, 28, 30] sts across back and 22 sts up right side of back neck and place on to Ns. K 1 row. Cast off.

ARMHOLE BANDS

Join shoulder and neckband seams. Push 136 [140, 146, 152, 156] Ns to WP. Work as for front neckband from * to *. With K side

Jewellery, Caroline Bass for Bon Bon.

56▶

10

◀ 54

facing, pick up sts around armhole edge and place on to Ns. K 1 row. Cast off.

TO JOINT SKIRT TO FRONT BODICE

Join bodice side seams. * Push 108 [114, 120, 126, 132] Ns to WP. With P side of front bodice facing, pick up sts along lower edge and place on to Ns. With K side of skirt facing, pick up half of top edge and place on to Ns, gathering evenly. Using MT and MC and A tog, K 1 row. Cast off. *

TO JOIN SKIRT TO BACK BODICE

Rep from * to * as for front.

MAKING UP

Work 2 rows of double crochet around lower edge of skirt.

JACKET

BACK

Push 148 [156, 166, 174, 182] Ns to WP. Using MT–1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B and C tog, K 210 [220, 230, 240, 250] rows. Work measures 43 [45, 47, 49, 51] cm, 17 [17¾, 18½, 19¼, 20] in.

SHAPE ARMHOLES

Cast off 8 [9, 10, 11, 12] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 112 [118, 124, 130, 136] sts rem. K 51 [61, 63, 71, 73] rows. RC shows 282 [302, 316, 334, 346] and work measures 57.5 [61.5, 64.5, 68, 70.5] cm, 22½ [24¼, 25½, 26¾, 27¾] in.

SHAPE SHOULDERS

Cast off 5 [5, 5, 6, 6] sts at beg of next 12 rows and 2 [4, 6, 2, 3] sts at beg of foll 2 rows. Cast off rem 48 [50, 52, 54, 58] sts.

LEFT FRONT

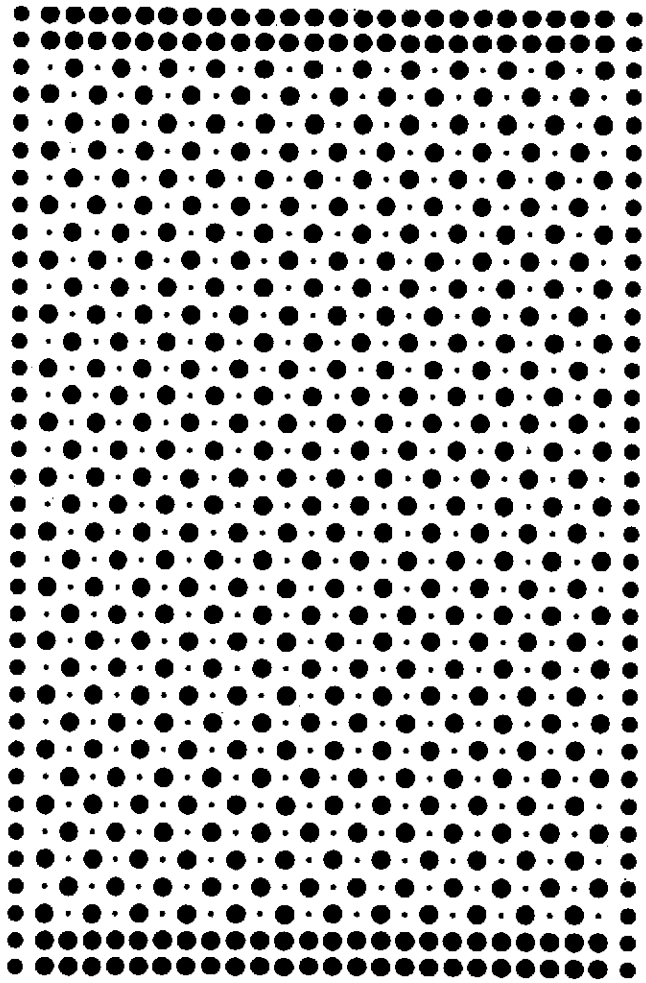
Push 74 [78, 83, 87, 91] Ns to WP. Using MT–1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B and C tog, K 210 [220, 230, 240, 250] rows. Work measures 43 [45, 47, 49, 51] cm, 17 [17¾, 18½, 19¼, 20] in.

SHAPE ARMHOLE

Cast off 8 [9, 10, 11, 12] sts at beg of next row.

SHAPE FRONT EDGE

Dec 1 st at front edge on next and every foll 3rd [3rd, 4th, 4th, 4th] row *and at the same time* dec 1 st at armhole edge on every alt row until 49 [52, 56, 59, 62] sts rem. Cont to dec at front edge only on every 3rd row from previous dec until 32 (34, 36, 38 39) sts rem. K 1 [8, 4, 9, 5] rows. RC shows 282 [302, 316, 334, 346] and work



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measures 57.5 [61.5, 64.5, 68, 70.5] cm, 22½ [24¼, 25½, 26¾, 27¾] in.

SHAPE SHOULDER

Cast off 5 [5, 5, 6, 6] sts at beg of next and foll 5 alt rows, K 1 row. Cast off rem 2 [4, 6, 2, 3] sts.

RIGHT FRONT

Work as for left front reversing shapings by reading left for right.

SLEEVES

Push 70 [76, 78, 80, 82] Ns to WP. Using MT–1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B and C tog, shape sides by inc 1 st at each end of next and every foll 6th [6th, 6th, 6th, 5th] row until there are 120 [126, 132, 140, 146] sts. K 41 [41, 41, 23, 42] rows. RC shows 186 [186, 198, 198, 198] and work measures 38 [38, 40.5, 40.5, 40.5] cm, 15 [15, 16, 16, 16] in.

SHAPE TOP

Cast off 8 [9, 10, 11, 12] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 70 [60, 60, 54, 56] sts rem, then on every row until 24 [24, 22, 26, 26] sts rem. Cast off 6 [6, 5, 6, 6] sts at beg of next 2 rows. Cast off rem 12 [12, 12, 14, 14] sts.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

LOWER BACK BAND

Push 148 [156, 166, 174, 182] Ns to WP. Using MT–1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and B and C tog, K 25 rows. Transfer every alt st to its adjacent N to make picot edge leaving empty Ns in WP. K 25 rows. Pick up sts from first row worked in B and C and place on to corresponding Ns. K 1 row. * With K side facing pick up sts from lower edge of back and place on to Ns. K 1 row. Cast off.

LOWER FRONT BANDS

Push 74 [78, 83, 87, 91] Ns to WP. Work as for lower back band from * to *. With K side facing, pick up sts from lower edge of front and place on to Ns, K 1 row. Cast off.

SLEEVE BANDS

Push 70 [76, 78, 80, 82] Ns to WP. Work as for lower back band from * to *. With K side facing, pick up sts from lower edge of sleeve and place on to Ns, K 1 row. Cast off.

BACK NECKBAND

Push 48 [50, 52, 54, 58] Ns to WP. * Using MT–1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and B and C tog, K 10 rows. Transfer every alt st to its adjacent N to make picot edge. Leave empty Ns in WP. K 10 rows. Pick up sts from first row worked in B and C and place on to corresponding Ns, K 1 row.* With K side facing, pick up sts from back neck edge and place on to Ns. K 1 row. Cast off.

FRONT BANDS

Push 174 [184, 192, 196, 200] Ns to WP. Work as for back neckband from * to *. With K side facing, pick up sts from front edge and place on to Ns. K 1 row. Cast off.

MAKING UP

Join shoulder and band seams. Set in sleeves. Join side and sleeve seams. Neaten open ends at bottom edge.

60▶

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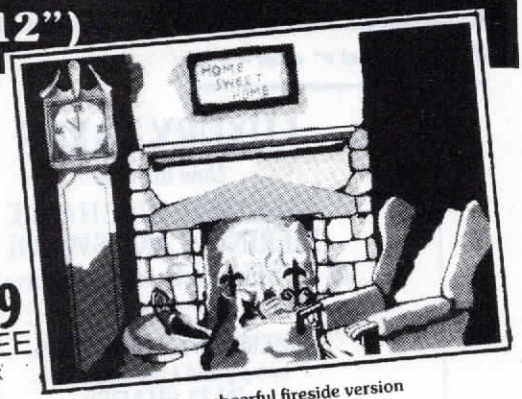

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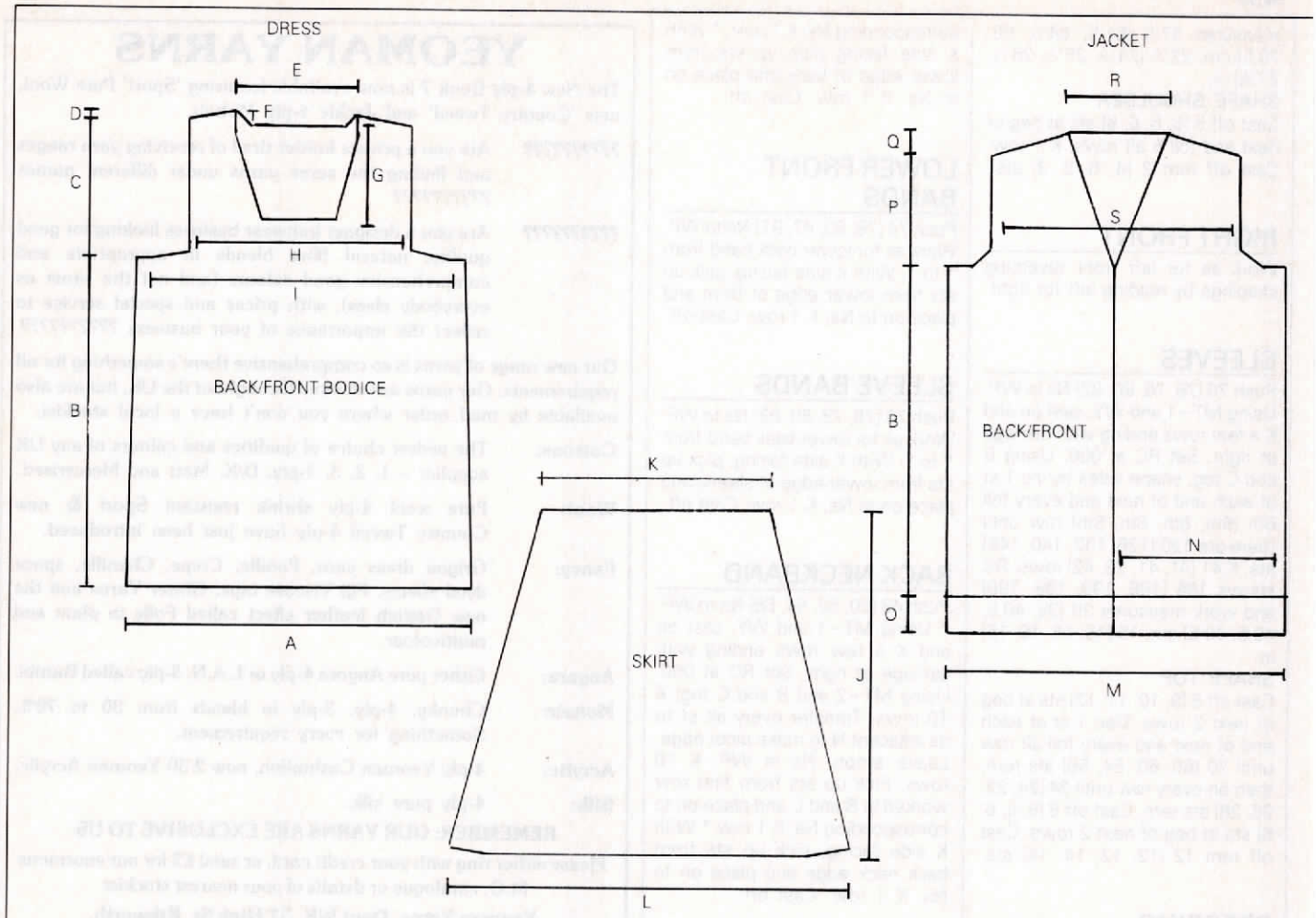

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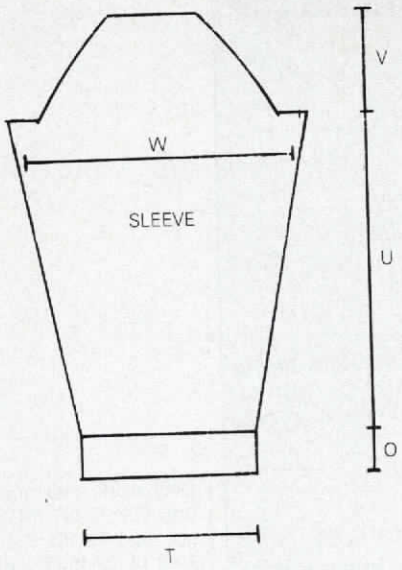

A = 45 [47.5, 50, 52.5, 55] cm
B = 43 [45, 47, 49, 51] cm
C = 18 [19, 20, 21, 22] cm
D = 0.5 cm
E = 18 [19, 20, 20, 20.5] cm
F = 3 cm
G = 14.5 cm
H = 28 [30.5, 33, 35.5, 38] cm
I = 42.5 [45, 47.5, 50, 52.5] cm
J = 46 cm
K* = 110.5 [116, 121.5, 126.5, 132] cm
L* = 380 [398, 416.5, 434.5, 452.5] cm

M = 44.5 [47, 50, 52.5, 55] cm
N = 22.25 [23.5, 25, 26.25, 27.5] cm
O = 5 cm
P = 14.5 [16.5, 17.5, 19, 19.5] cm
Q = 2.5 cm
R = 14.5 [15, 15.5, 16, 17.5] cm
S = 33.5 [35.5, 37.5, 39, 41] cm
T = 21 [23, 23.5, 24, 24.5] cm
U = 38 [38, 40.5, 40.5, 40.5] cm
V = 12 [14, 15, 16.5, 17] cm
W = 36 [38, 40, 42, 44] cm
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SINGER SPECIAL

After a short absence, we're delighted to start a new series this month of special interest to all our Singer readers.

There have been several changes within the team at SDL and we're sure you'll be interested in some of them. Our great friends Lydia Spenceley and Kim Howard have moved to pastures new and Melinda Lodge has taken over in the knitting department. She will be designing and writing patterns for Singer machines and helping to provide that very important back-up service for all Singer customers. Many of you will know Liz Walker and Gwen Merricks. Liz is now the knitting machine trainer for the south of England and will represent Singer at many of the knitting exhibitions around the country. Gwen has a similar role based in the north. Liz and Gwen are both involved in opening knitting schools at various locations and we hope to bring you further news in a future issue.

George Le Warre is well known to Singer owners and he is now working with the company as their Machine Knitting Consultant. His club magazine 'Electronne' is now the official pattern and back-up magazine for Singer machines and features patterns and articles written by Singer. It also contains knitting computer patterns courtesy of Superba. Drop us a line if you'd like further details.

One of the biggest changes taking place at Singer is happening as we write. The company's head office is moving out of Basingstoke to a new home in Leicester. It's only to be expected that life will be a little chaotic for a while – and we know first hand, because we're moving offices too! However, things should settle down quickly once the files are in place and life should continue, as normal, before too long.

DESIGNER 2 NEWS

There are two new products to look out for if you use a Singer Designer 2. They should be available at your local stockist but if you have difficulty in obtaining them or would like further information, spare a moment to read the following letter. Until Singer's move to Leicester is completed, John Barthorpe and his staff in Doncaster will, we're sure, be pleased to help.

Dear Anne

From time to time, we've noticed in the pages of your magazine, letters from owners of Singer and Superba knitting machines who are experiencing difficulty in obtaining spare parts and/or information for their machines.

As an authorised Singer Service Centre, we'd be only too pleased to help anyone who has a problem. We can supply any machine part currently in production and also some obsolete parts for the early machines.

We supply parts, by post, to anywhere in the U.K. and can also supply charts of machines to locate the spare part required.

We hope that this information can be of assistance to your readers.

John Barthorpe
Doncaster

Your letter is most welcome, John and I'm delighted to print your full address for readers to get in touch. Singer Regional Service Centre (Yorkshire and Humberside Region), 155 St. Sepulchre Gate West, Doncaster DN1 3AW. Tel: (0302) 340369.

DESIGNER 2 VIDEO

There's a new VHS video available for owners of the Designer 2. It shows each step of knitting slowly and clearly and is particularly useful for understanding how the knitting is formed, how to increase or decrease and so on. It has not been produced especially for those just starting to machine knit, so can be strongly recommended for beginners and more advanced knitters. It costs around £20.

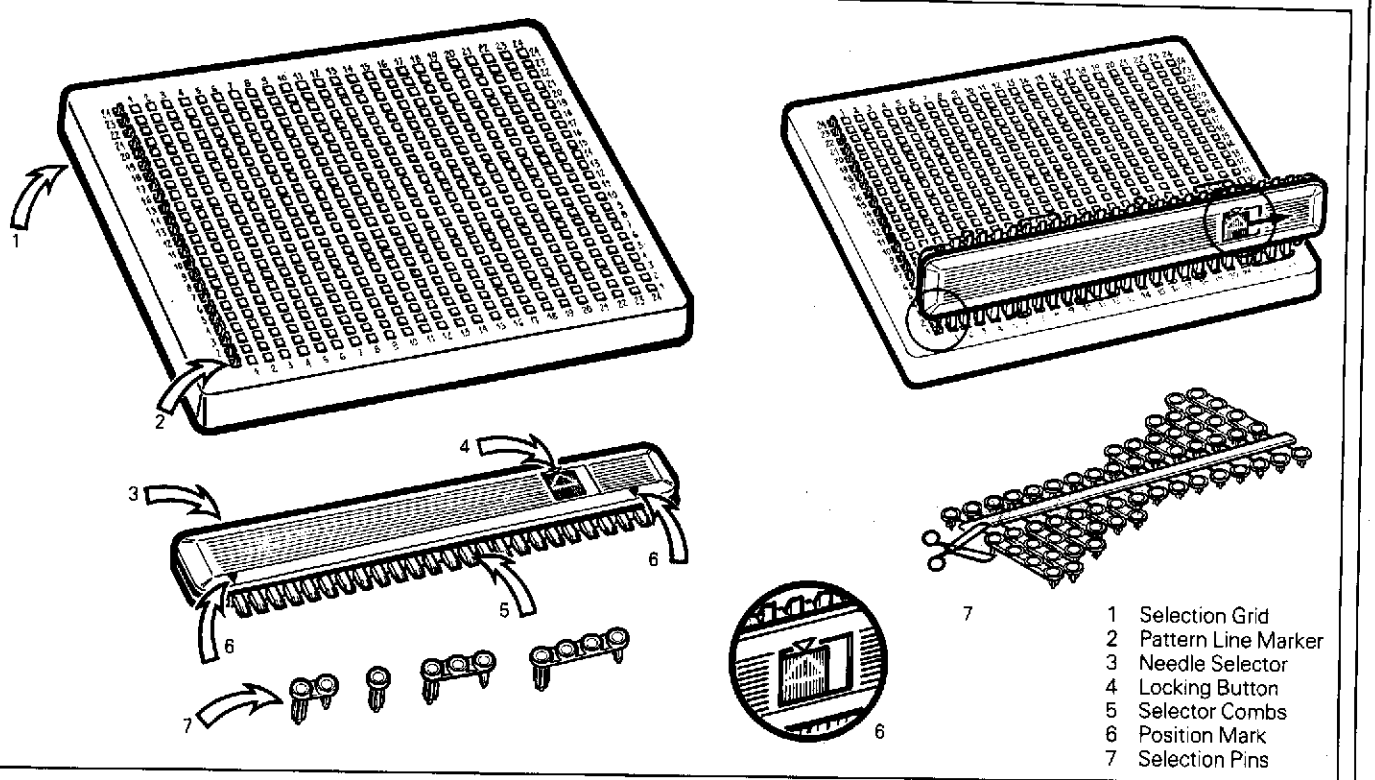
DESIGNER 2 NEEDLE SELECTOR

Another new addition to the accessory list for the Designer 2 is a needle selector. This amazing gadget speeds up Fair Isle knitting and can also be used for lace, tuck and slip stitch patterns. The main components are a selection grid and needle selector together with a quantity of special 'pins'. The pattern is plotted on the selection grid with pins then, row by row, the needle selector is placed on the pins. By operating the locking button, the combs on the needle selector move up and down to correspond with the pattern on the selector grid. The selector is then used to pull the pattern needles forward to working position 2. These stitches are then knitted in a contrast colour. To knit the remaining stitches of the row in main or a second contrast colour, you simply turn the selector upside down to select the appropriate needles. Nothing could be easier!

The fully illustrated colour instruction manual includes a selection of Fair Isle patterns, instructions for knitting tuck stitches, multi-coloured tuck stitches, slip stitches and lace. There's information, too, on fancy stitch effects you might like to try.

Owners of the Designer 2 who usually select needles for patterning one-by-one will find the Needle Selector a boon and is highly recommended at around £30.

That's all for this month. If you are a Singer owner, do remember that this is your special slot in the magazine. We can only help you if you let us know the things you'd find interesting and informative on your page. Drop us a line now and we'll try to incorporate your ideas in future issues of Singer Special.



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13

13 WOMAN'S TOP AND SKIRT

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Sirdar Wash 'N' Wear 4-ply.

TOP

5 [5, 6, 6] × 50g balls in Light Navy (MC).
2 [2, 3, 3] × 50g balls in Medici Crimson (A).
1 [1, 2, 2] × 50g balls in Honeybird (B).
1 [1, 2, 2] × 50g balls in Royal (C).
1 [1, 1, 1] × 50g ball in Saxe (D).
4 buttons.

SKIRT

4 [5, 5, 5] × 50g balls in Light Navy (MC).
A small amount in Medici Crimson (A), Honeybird (B), Royal (C) and Saxe (D).
Elastic to fit waist.

The fibre content of this yarn is 55% Acrylic, 45% Bri-Nylon. For further details about local or mail order stockists, please write to the following address – Sirdar Plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

TOP

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 108 [112, 117, 121] cm, 42½ [44, 46, 47¾] in.
Length to shoulder 63 cm, 24¾ in.
Sleeve seam 46.5 cm, 18¼ in.

SKIRT

Knitted length 57.25 cm, 22½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 51 rows to 10 cm, 4 in measured over tuck stitch patt (tension dial setting approximately 7).
28 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch on MT–·· (tension dial setting approximately 6··).
29 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch on MT–··· (tension dial setting approximately 6·).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.
We've shown a 'mini' length skirt in our colour photograph and a conventional length in our black and white photograph. The instructions are written for the conventional length. Adjust the number of straight rows worked in MC to shorten, or lengthen the skirt, as required.

TUCK STITCH PATTERN

K 4 rows B, 4 rows C, 4 rows A, 4 rows D, 4 rows MC, 4 rows B, 4 row C and 4 rows A. Cont in st st. K 8 rows MC and 2 rows B. Cont in tuck st. K 4 rows A. Cont in st st. K 2 rows B, 8 rows MC and 2 rows A. Cont in tuck st. K 4 rows D. Cont in st st. K 2 rows A, 8 rows MC and 2 rows C. Cont in tuck st. K 4 rows A. Cont in st st. K 2 rows C and 8 rows MC. These 88 rows form patt.

TOP

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at left, set machine for 1×1 rib. Push 71 [74, 77, 80] Ns at left and right of centre 0 to WP. 142 [148, 154, 160] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 4 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 24 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 70 [73, 76, 79] Ns at left and right of centre 0 to WP. 140 [146, 152, 158] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *. Inc 1 st at each end. 142 [148, 154, 160] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, K 169 rows. Work measures 38 cm, 15 in. Place marker at each end **. K 123 rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 44 sts. Using nylon cord, K 49 [52, 55, 58] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 4 rows. Cont in st st and MC, K 1 row. Cast off loosely. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side.

FRONT

Work as for Back to **. K 7 rows.

SHAPE FRONT OPENING

Note patt row on card. Using a length of MC, cast off centre 8 sts. Using nylon cord, K 67 [70, 73, 76] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 83 rows.

SHAPE NECK

Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 53 [56, 59, 62] sts rem, then on every foll 4th row until 49 [52, 55, 58] sts rem. K 6 rows. Cont in st st and MC, K 1 row. Cast off loosely. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at left, set machine for 1×1 rib. Push 32 [32, 34, 34] Ns at left and right of centre 0 to WP. 64 [64, 68, 68] Ns. Work as for Back from * to *.

MACHINES WITHOUT RIBBER

Push 31 [31, 34, 34] Ns at left and right of centre 0 to WP. 62 [62, 68, 68] Ns. Work as for Back from * to *.

1ST AND 2ND SIZES

Inc 1 st at each end.

ALL SIZES

64 [64, 68, 68] sts.

ALL MACHINES

Insert punchcard and lock on 49th row. Take carriage across twice without knitting. Release card and cont in tuck st patt (starting with 49th row). Set RC at 000. Using MT, K 6 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 130 sts. K 15 [15, 27, 27] rows. RC shows 214 and work measures 46.5 cm, 18¼ in. Cont in st st and MC. Using MT+3, K 1 row. Cast off using a latch tool.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at left, set machine for 1×1 rib. Using MC, cast on 57 sts in 1×1 rib. K 4 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 6 rows. Make four evenly spaced buttonholes. K 7 rows. Transfer sts for st st. Using MT, K 1 row.

MACHINES WITHOUT RIBBER

Push 56 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 7 rows. Make 4 evenly spaced buttonholes. K 13 rows. Make buttonholes over same Ns as before. K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.

ALL MACHINES

With P side facing, pick up sts along right front opening edge and place on to Ns. Using MT+3, K 1 row. Cast off using a latch tool.

BUTTON BAND

Work as for buttonhole band to * omitting buttonholes. With P side facing, pick up sts along left front opening edge and place on to Ns. Using MT+3, K 1 row. Cast off using a latch tool.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at left, set machine for 1×1 rib. Using A, cast on 139 sts in 1×1 rib. K 4 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 1 row. Using MC, K 43 rows. Transfer sts to main bed. Cast off.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. Push every

68▶

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3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 40 rows. Using A, K 5 rows. Using MC, K 40 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball bands.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Lap buttonhole band over button band and catch down ends. Sew collar into position. Sew on buttons.

MACHINES WITHOUT RIBBER

Neaten open ends of collar and bands. Finish buttonholes.

SKIRT

BACK AND FRONT ALIKE

Push 70 [74, 77, 81] Ns at left and right of centre 0 to WP. 140 [148, 154, 162] Ns. Using MC, cast on by hand. Set RC at 000. Using MT−1, K 12 rows. Place marker at each end. Set RC at 000. Using MT, K 11 rows. Insert punchcard and lock on 73rd row. Set carriage for patt. K 1 row. Release card and cont in tuck st patt (starting with 73rd row). K 64 rows. Cont in st st and MC. Using MT−·, K 106 rows. Using MT−··, shape sides by dec 1 st (3 sts in) at each end of next and every foll 6th row until 112 [120, 126, 134] sts rem. K 5 rows. RC shows 266.

WAISTBAND

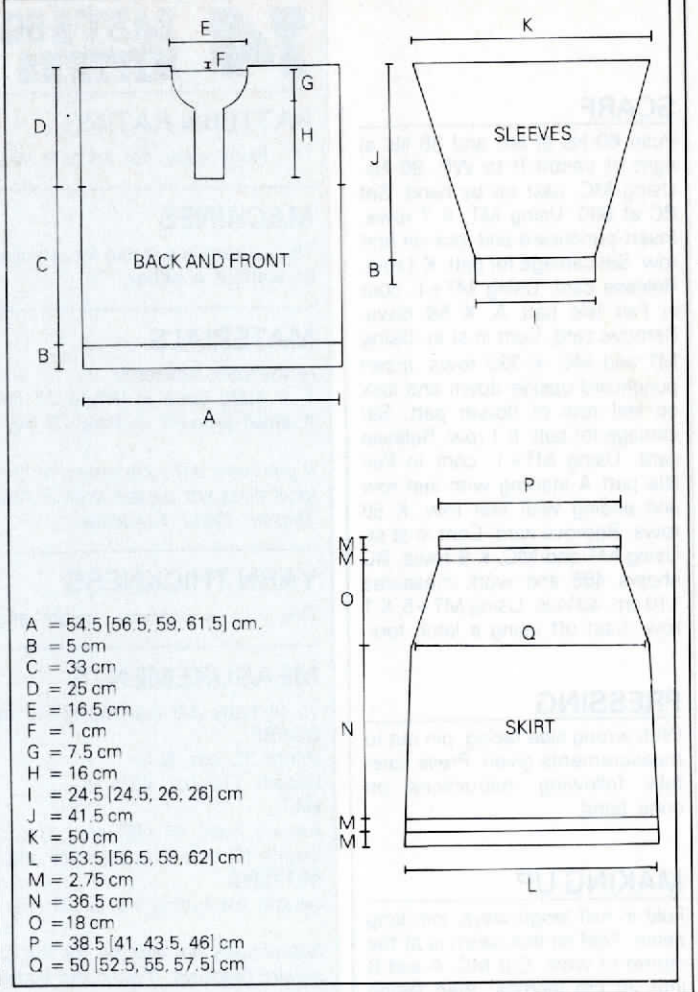
Using MT−1, K 12 rows. Using MT+2, K 1 row. Using MT−1, K 12 rows. Cast off.

PRESSING

With wrong side facing, pin out both pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join side seams. Fold waistband in half to inside and catch down leaving an opening for elastic. Insert elastic and join ends. Close opening. Turn up 12 rows at lower edge and catch down on inside.



A = 54.5 [56.5, 59, 61.5] cm.
B = 5 cm
C = 33 cm
D = 25 cm
E = 16.5 cm
F = 1 cm
G = 7.5 cm
H = 16 cm
I = 24.5 [24.5, 26, 26] cm
J = 41.5 cm
K = 50 cm
L = 53.5 [56.5, 59, 62] cm
M = 2.75 cm
N = 36.5 cm
O = 18 cm
P = 38.5 [41, 43.5, 46] cm
Q = 50 [52.5, 55, 57.5] cm

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10/12

14 BABY'S SCARF, HAT AND MITTENS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Amberyarn Academy
1 × 400g cone in White 27 (MC).
A small amount in Pink 23 (A), Green 12 (B) and Grey 6 (C).

If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit baby 3-6 months (6-12) months.
SCARF
Width 15 cm, 6 in.
Length 110 cm, 43¼ in.
HAT
Around head 44 [46] cm, 17¼ [18¼] in.
Depth 10 cm, 4 in plus rib and 10 rows mock rib.
MITTENS
Length (excluding rib) 8 [9] cm, 3¼ [3½] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).
32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
PATTERN NOTES
The following card should be punched, if required, before starting to knit. Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.
FAIR ISLE PATTERN A (SCARF AND HAT)
K 3 rows MC/B, 3 rows MC/A, 4 rows MC only (st st), 12 rows MC/C, 4 rows MC only (st st), 3 rows MC/B, 3 rows MC/A, 4 rows MC only (st st), 12 rows MC/C, 4 rows MC only (st st), 3 rows MC/B and 3 rows MC/A. These 58 rows form pattern.
FAIR ISLE PATTERN B (MITTENS)
Place Sellotape over holes for first bunny on right of card. Alternatively, Swiss darning can be used to work the bunny motif. K 3 rows MC/B, 3 rows MC/A and 4 rows MC only (st st). Cont in single motif Fair Isle over Ns 1 to 12 inclusive at left of centre 0, K 12 rows MC/C.

SCARF

Push 60 Ns at left and 36 Ns at right of centre 0 to WP. 96 Ns. Using MC, cast on by hand. Set RC at 000. Using MT, K 7 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt A, K 58 rows. Remove card. Cont in st st. Using MT and MC, K 333 rows. Insert punchcard upside down and lock on last row of flower patt. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt A starting with last row and ending with first row. K 58 rows. Remove card. Cont in st st. Using MT and MC, K 8 rows. RC shows 466 and work measures 110 cm, 43¼ in. Using MT+5, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Fold in half lengthways, join long seam. Fold so that seam is at the centre of work. Cut MC, A and B into 20 cm lengths, then taking four strands of each tog, knot a fringe along both short ends. Trim fringe.

HAT

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 71 [74] Ns at left and 70 [73] Ns at right of centre 0 to WP. 141 [147] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 40 rows. Transfer sts for st st. Inc 1 st at right edge. 142 [148] sts.
MACHINES WITHOUT RIBBER
Push 70 [73] Ns at left and right of centre 0 to WP. 140 [146] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 81 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at each end. 142 [148] sts.
ALL MACHINES
Set RC at 000. Using MT, K 3 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt A, K 32 rows. Remove card. Cont in st st. Using MT and MC, K 4 rows. Transfer the 3rd and every foll alt st to its adjacent N. Push empty Ns to NWP. Using MT−2, K 10 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

EAR FLAPS

MACHINES WITH RIBBER (2)
With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 21 Ns on each bed to WP. Using MC, cast on. Set carriage for tubular knitting. Using MT/MT+1, K 40 rows. Dec 1 st on each bed at each end of next and every foll alt row until 3 sts rem on each bed. Using MT−1/MT, K until cord measures approx 30 cm, 11¾ in. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER (FOUR)
Using MC, cast on 21 sts by hand. Set RC at 000. Using MT, K 20 rows. Dec 1 st at each end of every row until 3 sts rem. Using MT−1, K until tie measures approx 30 cm, 11¾ in. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join seam, reversing first 6.5 cm of ribbing. Draw up last row tightly and fasten off securely. Make a pom-pon and sew to top. Turn back brim.
MACHINES WITH RIBBER
Sew ear flaps to inside of hat approx 5 cm from seam.
MACHINES WITHOUT RIBBER
Join pairs of ear flaps tog and sew to inside of hat approx 5 cm from seam.

MITTENS

LEFT MITTEN

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 16 [17] Ns at left and 23 [26] Ns at right of centre 0 to WP. 39 [43] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 18 rows. Transfer sts for st st. Inc 1 st at right edge. 40 [44] sts *.
MACHINES WITHOUT RIBBER
Push 15 [17] Ns at left and 23 [27] Ns at right of centre 0 to WP. 38 [44] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
1ST SIZE
Inc 1 st at each end.
ALL SIZES
40 [44] sts *.
ALL MACHINES
** Set RC at 000. Using MT, K 2 rows. Insert punchcard and lock on first row (see note). Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt B, K 22 rows. Remove card. Cont in st st. Using MT and MC, K 0 [4] rows. RC shows 25 [29]. K 1 row extra for right mitten.
SHAPE TOP
Push 20 [22] Ns at opposite end to carriage to HP. Push 1 N at each side to HP on next 8 rows. Push 1 N at each side from HP to UWP on next 8 rows. Push rem Ns from

74▶

14

15 CHILD'S SCARF, HAT AND MITTENS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Amberyarn Academy
1 [1, 1] × 400g cone in Blue 42 (MC).
A small amount in Pink 23 (A), Green 12 (B) and White 27 (C).
Stitch holder.

If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit child 1-3 (4-5, 6-7) years.
SCARF
Width 15 cm, 6 in.
Length 110 cm, 43¼ in.
HAT
Around head 48 [50, 51.5] cm, 19 [19¾, 20¼] in.
Depth 11.5 [11.5, 12.5] cm, 4½ [4½, 5] in plus rib and mock rib.
MITTENS
Length (excluding rib) 11 [12.5, 14] cm, 4¼ [5, 5½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).
32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always take yarn round first inside N in HP to prevent a hole forming.
PATTERN NOTES
The following card should be punched, if required, before starting to knit. Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.
FAIR ISLE PATTERN
K 3 rows MC/B, 3 rows MC/A, 4 rows MC only (st st), 12 rows MC/C, 4 rows MC only (st st), 3 rows MC/B, 3 rows MC/A, 4 rows MC only (st st), 12 rows MC/C, 4 rows MC only (st st), 3 rows MC/B and 3 rows MC/A. These 58 rows form pattern.

SCARF

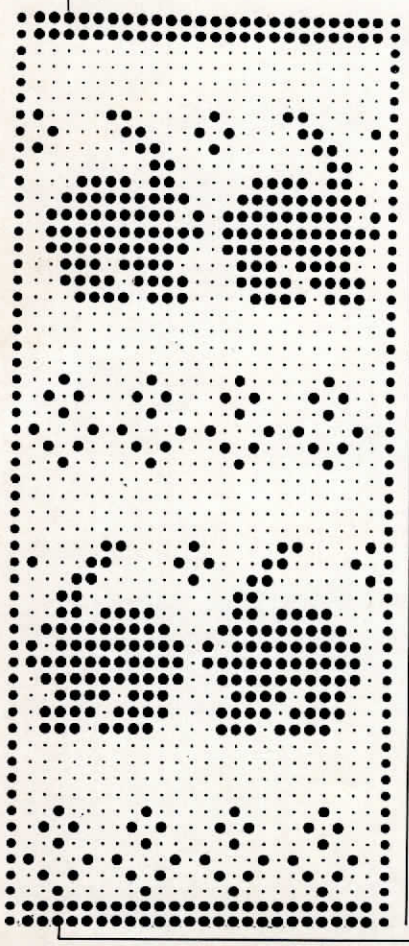
Push 60 Ns at left and 36 Ns at right of centre 0 to WP. 96 Ns. Using MC, cast on by hand. Set RC at 000. Using MT, K 7 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt, K 58 rows. Remove card. Cont in st st. Using MT and MC, K 333 rows. Insert punchcard upside down and lock on last row of flower patt. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt, starting with last row and ending with first row. K 58 rows. Remove card. Cont in st st. Using MT and MC, K 8 rows. RC shows 466 and work measures 110 cm, 43¼ in. Using MT+5, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Fold in half lengthways, join long seam. Fold so that seam is at the centre of work. Cut MC, A, B and C into 20 cm lengths, then taking four strands of each together, knot a fringe along both short ends. Trim fringe.



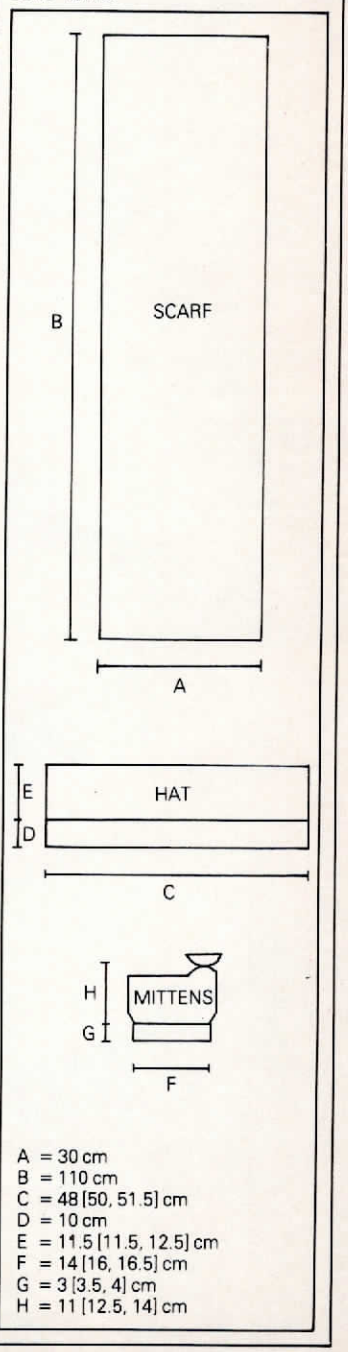
HAT

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 77 [80, 83] Ns at left and 76 [79, 82] Ns at right of centre 0 to WP. 153 [159, 165] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 44 rows. Transfer sts for st st. Inc 1 st at right edge. 154 [160, 166] sts.
MACHINES WITHOUT RIBBER
Push 76 [79, 82] Ns at left and right of centre 0 to WP. 152 [158, 164] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 89 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at each end. 154 [160, 166] sts.
ALL MACHINES
Set RC at 000. Using MT, K 7 [7, 9] rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt, K 32 rows. Remove card. Cont in st st. Using MT and MC, K 6 [6, 8] rows. Transfer the 3rd and every foll alt st to its adjacent N. Push empty Ns to NWP. Using MT−3, K 8 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

75 ▶



A = 30 cm
B = 110 cm
C = 48 [50, 51.5] cm
D = 10 cm
E = 11.5 [11.5, 12.5] cm
F = 14 [16, 16.5] cm
G = 3 [3.5, 4] cm
H = 11 [12.5, 14] cm

15

HP to UWP. Using WY, K a few rows and release from machine **.

RIGHT MITTEN

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 24 [27] Ns at left and 15 [16] Ns at right of centre 0 to WP. 39 [43] Ns. Work as for left mitten from * to *.

MACHINES WITHOUT RIBBER
Push 23 [27] Ns at left and 15 [17] Ns at right of centre 0 to WP. 38 [44] Ns. Work as for left mitten from * to *.

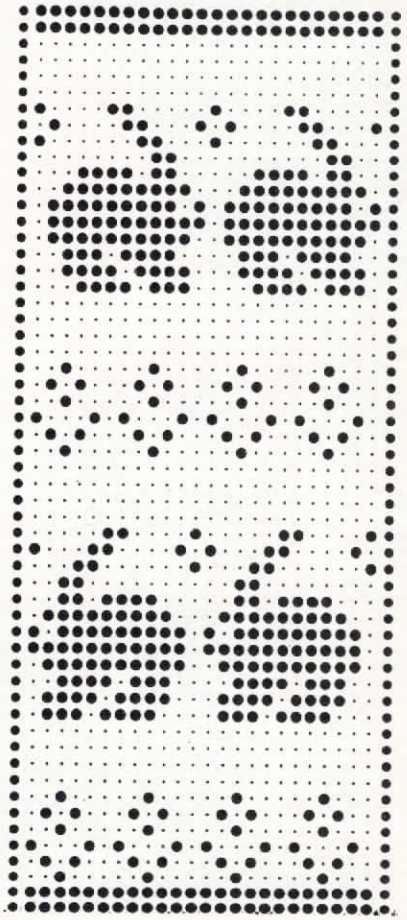
ALL MACHINES
Work as for left mitten from ** to ** reversing shapings by noting alteration in number of rows worked and inserting punchcard back to front.

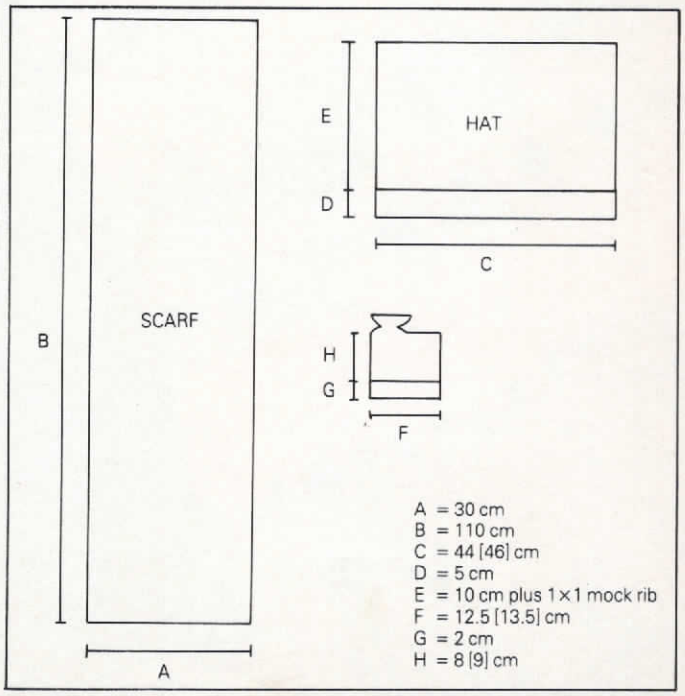
PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Graft top sts. Join side seams.





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MAKING UP

Join seam, reversing first 8 cm of ribbing. Draw up last row tightly and fasten off securely. Make a pom-pon and sew to top. Turn back brim.

MITTENS

RIGHT MITTEN

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 23 [24, 25] Ns at left and 22 [23, 24] Ns at right of centre 0 to WP. 45 [47, 49] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 20 [22, 24] rows. Transfer sts for st st. Inc 1 st at right edge. 46 [48, 50] sts.

MACHINES WITHOUT RIBBER

Push 22 [24, 25] Ns at left and 22 [23, 25] Ns at right of centre 0 to WP. 44 [47, 50] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 41 [45, 49] rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST SIZE

Inc 1 st at each end.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

46 [48, 50] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 [1, 2] rows. K 1 row extra for left mitten.

2ND AND 3RD SIZES

Inc 1 st at each end of next and foll (3rd, 4th) row.

ALL SIZES

46 [52, 54] sts. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt. K 8 rows.

THUMB OPENING

Using a length of WY, K 8 [9, 9] sts at left (right on left mitten) by hand. K 24 rows. Remove card. Cont in st st. Using MT and MC, K 0 [2, 6] rows.

SHAPE TOP

Push 23 [26, 27] Ns at opposite end to carriage to HP. Push 1 N at opposite end to carriage to HP on next 10 [10, 12] rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 10 [10, 12] rows. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

THUMB

Push 16 [18, 18] Ns to WP. Slip thumb sts on to a stitch holder. With P side facing, replace sts from stitch holder on to Ns. Using MT and MC, K 16 [20, 22] rows. Using WY, K a few rows and release from machine. Push 8 [9, 9] Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MC, K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

LEFT MITTEN

Work as for right mitten reversing shapings by noting alteration in number of rows worked.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Draw up thumb sts and fasten off securely. Join thumb seams. Graft top sts. Join side seams.

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ASHFORD. Gregory, Prentis and Green, Mace Lane, Ashford. Tel: 0233-20084.

BASINGSTOKE. Crafty Anne, Rotherwick, Nr. Basingstoke. Tel: 025672-2461.

BEDFORD. B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-217096.

BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksmooth Ltd.), 131 Corporation Street, Birmingham 4. (near Laura Ashley). Tel: 021-236 0191.

BOSTON. The Wool Cabin Machine Knitting Advice Centre, 81 High Street, Boston, Lincs. Tel: 0205-56778.

BRADFORD. Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.

CAMBRIDGE. Singer Sewing and Knitting Centre, 52 Regent Street, Cambridge. Tel: 0223-350691.

CHELMSFORD. Modern Knits, 14A Baddow Road, Chelmsford. Tel: 0245-269756.

CHESTER. Woollies by Cilla Mann, 6A Abbey Green, Northgate Street, Chester CH1 2JH. Tel: 0244 318959.

CRAWLEY. Knitmates, 28 Church Street, Ifield Road, West Green, Crawley. Tel: 0293-544222.

HARROGATE. Joan Crabtree Knitting Machine Craft Centre, 176A Kings Road, Harrogate, North Yorkshire. Tel: 0423-521689.

HARROW WEALD. Greenhill Homecrafts at Judiths, 603 Kenton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.

HUDDERSFIELD. J.E.M.'s, 106 Westbourne Road, Marsh, Huddersfield. Tel: 0484-512439.

HULL. Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29760.

ISLE OF MAN. Joan's Wools & Crafts, Unit 19 & 20, Onchan Shopping Centre, Onchan. Tel: 0624-26009.

LEATHERHEAD. Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.

LLANELLI. Spinning Wheel, Crown Precinct, Llanelli SA15 3UT. Tel: 0554-751263.

LONDON. Lenarow Ltd, 169 Blackstock Road, London N4 2JS. Tel: 01-359 1274.

MARCH. P'N'C Wools, 103 High Street, Cambs PE15 9LH. Tel: 0354-57496.

ROCHESTER. CCB, Sewing/Knitting Machines, 304 High Street, Rochester. Tel: 0634-41597.

SHOREHAM. Shoreham Knitting Machines, 19 East Street, Shoreham, West Sussex. Tel: 0273-461029.

SOMERSET. Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.

SOUTHPORT. Southport Knitting Machines, 72A Manchester Road, Southport, Merseyside PR9 9BA. Tel: 0704-42101.

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WALLASEY. Terry Holmes Yarn Studio, 110 Seaview Road, Wallasey, Merseyside L45 4LD. Tel: 051-638 1484.

WEST KIRBY. Terry Holmes Yarn Studio, 111 Banks Road, West Kirby, Merseyside. Tel: 051-625 1876.

WHITNEY-ON-WYE. Wyeland Wools, Whitney-on-Wye, Herefordshire HR3 6EH. Tel: 04973-242.

YORK. Knitwell, 6 Saxon Place, Dodsworth Avenue, York. Tel: 0904-424579.

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SIMPLE FRAME

STITCHES AND COLOURS

This month, we bring you the last of Flo Smee's articles on the Simpleframe. We hope you've enjoyed her short series and that her efforts have inspired you to improve your skills and master your frame. We've news from Maureen Lamb, the Expedition Co-Ordinator of a visit to Nepal made by Girl Guides from the Cumbria South branch. The project came about after meeting Ann Harrington and the group was fortunate in having no trouble getting the frames into Nepal. This was thanks to the efforts of the Nepalese Scout Association who paved the way for them. You can read Maureen's story on page 77.

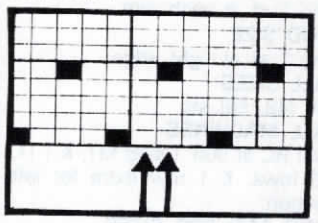
FAIR ISLE

It is possible to produce all kinds of colour knitting on the Simpleframe. Fair Isle patterns are very popular and are easily knitted. The first rule to remember is *not* to wind down the roller until all the stitches across the row have been worked. The first step is to push up all the needles to be knitted in the main colour on that row, then knit them down in the usual way. (Remember *not* to wind down the roller.) Now, push up the needles for the contrast colour and knit them down in the usual way, too. Finally, wind down the roller. There's no reason why more than two colours cannot be worked across the same row as long as the floats on the back of the work are not too long. However, there are some simple rules which do become obvious as you begin to master the Simpleframe.

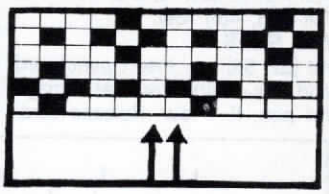
1. Always use yarns of similar thickness unless you specifically want to produce a fabric which requires a mixture of yarns. (Some highly textured garments use many types and plys or counts of yarn to achieve an unusual effect.) Once you've progressed beyond the first stages, you'll enjoy experimenting with different yarns and colours for unusual fabrics.
2. Should you decide to use yarns of different texture – perhaps a smooth yarn and a fluffy one – it's advisable to knit the smooth yarn first. This will ensure that the hairs from the fluffy yarn don't catch in with the smooth yarn as it is being knitted.
3. It's very important to use yarns with similar washing instructions. There's a very simple reason for this. Some yarns can withstand a hot wash, others will shrink at any temperature above lukewarm. If the yarns are not compatible, you may find that one will shrink dramatically against the other, distort the fabric and ruin the garment. It's always worth washing a test sample before starting a garment if you're in any doubt.
4. It's also important to check the degree of colour fastness of each yarn when mixing different types. This will ensure your Fair Isle pattern remains 'crisp and clear', even after repeated washing. Nothing looks worse than a lovely Fair Isle pattern on a matted fabric with colours which have run into one another.

Here's a selection of small Fair Isle patterns which you might like to try on your frame. The white squares represent the background colour and the black squares represent the contrast colour and, therefore, the pattern. The arrows are the centre of the needlebed.

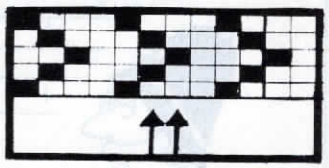
PATTERN 1—



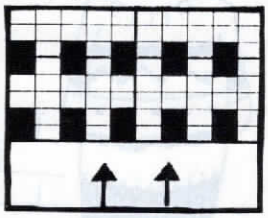
PATTERN 2—



PATTERN 3—



PATTERN 4—



TUCK STITCH

To add texture to your knitting, you should try some tuck stitch samples. Although tuck stitch on the Simpleframe is easy, beginners should start with a small pattern. First of all, decide which needles you'd like to tuck –

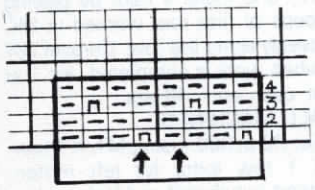
try every fourth needle for a first sample. Let's assume that the first three needles will knit, the fourth will tuck, the next three will knit, the next will tuck . . . and so on across the row. Push the first three needles up fully to knit but only push the fourth up partially so that the stitch remains in the needle hook. Continue in this way across the row. To knit the row, pull down the needles which are not to tuck, as usual, then take a loop of yarn into the needle hook of the tucking needle and pull it down in line with the other needles. The tucking needle will hold the original stitch plus a loop of yarn. The remaining needles will hold only the new stitch of the row just worked. Stitches can be held for two or more rows but, with experience, you'll find that four rows of tucking is about the limit – especially if you're using thick yarn.

Why not try working out your own designs? It's a good idea to use machine knitter's graph paper for this – but ordinary paper will do. We've used a simple 'shorthand' to describe the knitting technique, as follows:–

KEY

□ This symbol means that stitches knit normally.

⊓ This symbol means that the yarn is taken into the needle hook but not knitted through and the stitch is tucked.



INTARSIA

It's also possible to knit intarsia patterns on a Simpleframe. You simply proceed as you would for normal singlebed knitting, knitting the first group of needles in one colour, followed by a group in a second colour – and so on across the row. Remember to twist the two colours together before continuing in another colour to prevent a hole forming.

You might like to work out a design of your own on graph paper, but don't forget that the wrong side of the work faces you as you knit. You'll need to copy your pattern in reverse if its direction is particularly important. It's also useful to photocopy and enlarge some graphs, particularly if they are complicated. Symbols and squares are much easier to see if they are bigger than graphpaper size. Should you be especially interested in intarsia, why not read our series *Let's try Intarsia?* The technique is exactly the same on the Simpleframe – it's just the mechanics that differ!

TIBETAN FRAME KNITTERS

Whilst you're pondering on your next colourful garment to make on your frame, here's an excuse to stop for a cup of tea and put your feet up for ten minutes! Read Maureen Lamb's moving story about a group of Girl Guides in Cumbria.

Dear Anne

The machines are placed near a window in the cement block building and work goes on from dawn to dusk. It would go on longer only there is no electricity at the Tibetan Refugee camp near Pokhara. There are six machines at this camp and they are let out to the women in rotation to knit clothes for the family and jumpers for the trekkers who pass their camp on their way to the Himalayan peaks.

It all came about because a group of girls aged between 17 and 20 from the Guide Movement in Cumbria wanted adventure and wanted to do something for the Third World. It was not easy, to find something really worthwhile to do. Neither was it easy to raise the £11,000 needed to take the group of 11 to Nepal. Then they discovered the Simpleframe knitting machine. First they had to master the machines. A 12 hour sponsored knit, during which they knitted 20 garments for OXFAM, brought in funds and gave them some experience in knitting. The preparation for the visit to Nepal took 12 months and it was difficult to believe everything would really work out. Greeted with garlands of flowers at the airport and with great excitment by the Tibetan women at the camp, it was clear the knitting machines would be a great success. Because the women already had pattern creating skills as a result of a lifetime spent carpet making, they were soon creating their own patterns on the machines. At first the wool was rather thick as it had been spun by them for carpet making, but by mixing New Zealand with Tibetan wool they were able to produce suitable yarns in the camp. Most of the yarns are dyed with natural dyes – although the Tibetan women were much more attracted to our bright artificially dyed wool. The machines were certainly put to the test and given hard use. Although there was a little trouble with worn threads on the nuts, the maker of the machines provided spares and any other repairs are done in the camp workshop.

Perhaps the greatest advantage of the machines for these Tibetan women was an unexpected one. While the mothers work in the carpet factory the toddlers are looked after in a so-called creche. It was heart breaking to see 30 or 40 children sitting all day from 7am to 5pm in a small building about as big as a garage. The floor was hard mud and there was no furniture, no toys, no toilet and very little food. The three ladies who looked after them were too tired to do more than try and keep them sitting quietly. The advantage of the knitting machines is that the mothers can work in their own small hut, their children alongside them and still feel they were contributing to the family income.

Because of the hospitality the Girl Guides received, they did not spend all the money they had raised. With what remained they have started a fund to raise £4,000 for a new creche which the Tibetans themselves will build, hopefully next year. Two of the girls are returning to Nepal this summer and they will take with them parcels of wool and spares for the machines. There are plans also for another organised visit in 1990. The adventure has only just begun!

With best wishes
Maureen Lamb

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16 TODDLER'S SCARF, BALACLAVA & MITTENS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Amberyarn Academy
1 × 400g cone in Pink 23 (MC)
A small amount in Blue 42 (A), Green 12 (B) and Grey 6 (C)
Stitch holder.

If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit toddler 6 (12, 18) months.
SCARF
Width 15 cm, 6 in.
Length 110 cm, 43¼ in.
BALACLAVA
Overhead 45 [48, 50.75] cm, 17¾ [19, 20¼] in plus rib.
MITTENS
Length (excluding rib) 11 cm, 4¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).
32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always take yarn round first inside N in HP to prevent a hole forming.
PATTERN NOTES
The following card should be punched, if required, before starting to knit. Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.
FAIR ISLE PATTERN
K 3 rows MC/B, 3 rows MC/A, 4 rows MC only (st st), 12 rows MC/C, 4 rows MC only (st st), 3 rows MC/B, 3 rows MC/A, 4 rows MC only (st st), 12 rows MC/C, 4 rows MC only (st st), 3 rows MC/B and 3 rows MC/A. These 58 rows form pattern.

SCARF

Push 60 Ns at left and 36 Ns at right of centre 0 to WP. 96 Ns. Using MC, cast on by hand. Set RC at 000. Using MT, K 7 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt, K 58 rows. Remove card. Cont in st st. Using MT and MC, K 333 rows. Insert punchcard upside down and lock on last row of flower patt. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt, starting with last row and ending with first row. K 58 rows. Remove card. Cont in st st. Using MT and MC, K 8 rows. RC shows 466 and work measures 110 cm, 43¼ in. Using MT+5, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Fold in half lengthways, join long seam. Fold so that seam is at the centre of work. Cut MC in to 20 cm lengths, then take 4 strands tog, knot a fringe along both short ends. Trim fringe.

BALACLAVA

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 57 [60, 63] Ns at left and 56 [59, 62] Ns at right of centre 0 to WP. 113 [119, 125] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 20 rows. Transfer sts for st st. Inc 1 st at right edge. 114 [120, 126] sts.
MACHINES WITHOUT RIBBER
Push 57 [60, 63] Ns at left and 56 [59, 62] Ns at right of centre 0 to WP. 113 [119, 125] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 114 [120, 126] sts.
ALL MACHINES
Set RC at 000. Using MT, K 12 rows.
SHAPE FRONT EDGES
Cast off 3 sts at beg of next 2 rows and 2 sts at beg of foll 4 rows. Dec 1 st at each end of next and every foll alt row until 92 [98, 104] sts rem. K 0 [0, 2] rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt, K 32 rows. Remove card, cont in st st. Using MT and MC, K 10 [14, 16] rows.
SHAPE TOP
Cast off 26 [27, 29] sts at beg of next 2 rows. 40 [44, 46] sts. K 36 [38, 40] rows. Using WY, K a few rows and release from machine.

FRONT BAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 140 [152, 162] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 12 rows. Transfer sts for st st. Using MT, K 1 row.
MACHINES WITHOUT RIBBER
Push 140 [152, 161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 25 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 0 [0, 1] st. 140 [152, 162] sts. Using MT, K 1 row.
ALL MACHINES
With P side facing, pick up 50 [54, 58] sts along right front edge, 40 [44, 46] sts from top and 50 [54, 58] sts along left front edge and place on to Ns. Using MT+4, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join top seams. Join front seam.

MITTENS

RIGHT MITTEN

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 23 Ns at left and 22 Ns at right of centre 0 to WP. 45 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−2/MT−2, K 20 rows. Transfer sts for st st. Inc 1 st at right edge. 46 sts.
MACHINES WITHOUT RIBBER
Push 22 Ns at left and right of centre 0 to WP. 44 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at each end. 46 sts.
ALL MACHINES
Set RC at 000. Using MT, K 1 row. K 1 row extra for left mitten. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card. Using MT+1, cont in Fair Isle patt. K 8 rows.
THUMB OPENING
Using a length of WY, K 8 sts at left (right on left mitten) by hand. K 24 rows. Remove card. Cont in st st, MT and MC.
SHAPE TOP
Push 23 Ns at opposite end to carriage to HP. Push 1 N at opposite end to carriage to HP on next 10 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 10 rows. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.
THUMB
Push 16 Ns to WP. Slip thumb sts on to a stitch holder. With P side facing, replace sts from stitch holder on to Ns. Using MT and MC, K 16 rows. Using WY, K a

80▶

◀78

few rows and release from machine. Push 8 Ns to WP. With P side facing, replace sts on to Ns placing 2 sts tog on to each N. Unravel WY. Using MC, K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

LEFT MITTEN

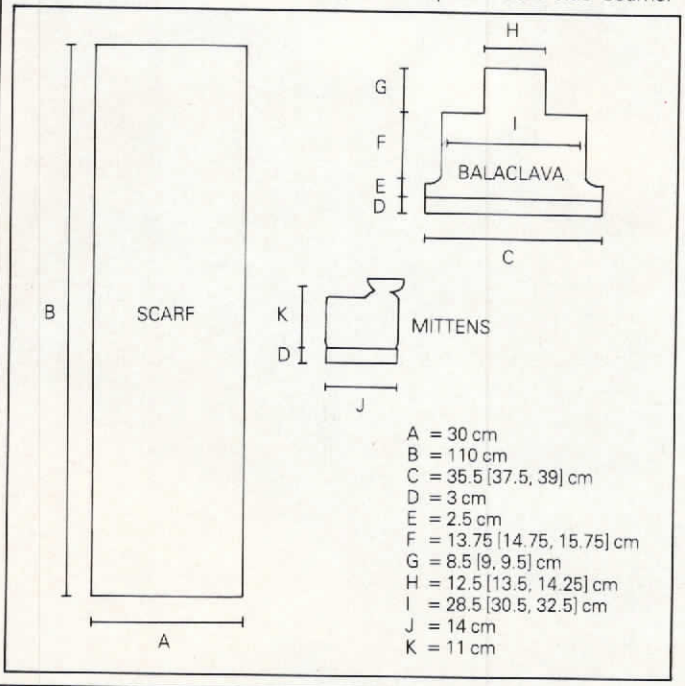
Work as for right mitten reversing shapings by noting alteration in number of rows worked.

PRESSING

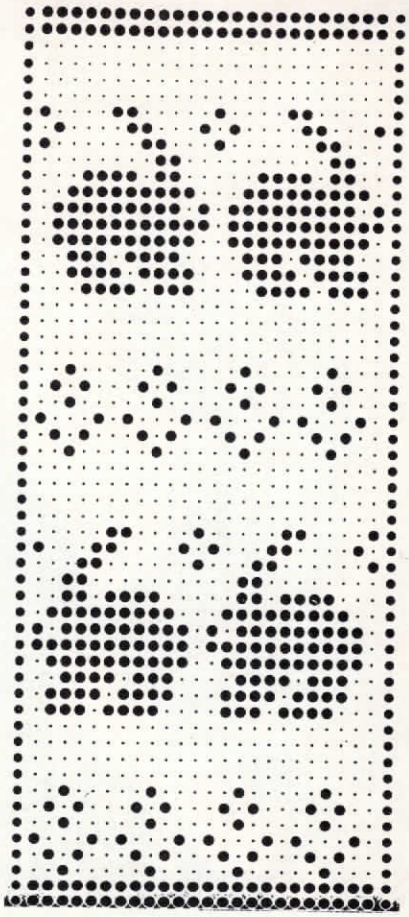
With wrong side facing, pin out to measurements given. Press carefully following instructions on cone band.

MAKING UP

Draw up thumb sts and fasten off securely. Join thumb seams. Graft top sts. Join side seams.



A = 30 cm
B = 110 cm
C = 35.5 [37.5, 39] cm
D = 3 cm
E = 2.5 cm
F = 13.75 [14.75, 15.75] cm
G = 8.5 [9, 9.5] cm
H = 12.5 [13.5, 14.25] cm
I = 28.5 [30.5, 32.5] cm
J = 14 cm
K = 11 cm



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CUT 'N' SEW

17 TUCK-STITCH DRESS IN THREE COLOURS

This light and timeless dress will take your through the early days of summer when the temperature is still moderate. Three colours knitted in tuck stitch make up an attractively fresh-looking fabric which is then cut, with the aid of a Butterick "Fast and Easy" pattern, in classically simple style. The neck-band is cut from a toning woven linen-type fabric which is also used for the matching belt.

PATTERN RATING

KNITTING THE FABRIC
Easy to knit.
CUTTING AND SEWING THE FABRIC
Basic dressmaking skills required.

MACHINES

The fabric was knitted on a standard gauge punchcard machine. The garment can be sewn on any swing-needle sewing-machine, with or without the help of an overlocking machine.

YARN

BK Craft Cascade. We used 1 × 500g cone each in Electric Blue, Jade and White. Craft Cascade is 100% Acrylic. If you would like further details about this yarn and mail order prices, please write to BSK Ltd., Murdock Road, Manton Industrial Estate, Bedford MK41 7LE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

SEWING REQUIREMENTS

Pattern: Butterick 6605. Available in sizes 6-8-10, 12-14-16, 18-20-22, from stockists or direct from Butterick Fashion Marketing Co., New Lane, Havant, Hants PO9 2ND. Patterns for tapered pants, a jacket and a top are also included.
Additional purchased woven fabric: choose a firm but not bulky cloth, matching one of the yarn colours; sufficient to cut two sets of neck facings and to send to Harlequin Ltd., (see address below) for a professionally made belt.
Interfacings: Vilene "Fold-a-Band" fusible, lightweight: approximately 75 cm (30 in).
Vilene "Ultrasoft" fusible Interfacing: sufficient to cut one set of neck facings.
Polyester sewing thread to match one of the yarn colours. We used Mölnlycke 100% polyester.
Shoulder pads: 1 pr, for set-in sleeves, 1.2 cm (½ in) thick.
Cotton Tape: 6 mm (¼ in) wide: 130-160 cm (1½-1¾ yds) depending on pattern size. Pre-shrink this.
One 18 cm (7 in) lightweight nylon zipper and one small hook for back neck fastening.
Belt: write to Harlequin, E.A. and H.M. Bull Ltd., Manningtree, Essex CO11 1UR, for their latest brochure. This contains detailed instructions for ordering a variety of belts (plus buttons and other accessories!) to be made from your own fabric and in your exact size. Their service is remarkably quick, efficient and reasonably priced.

TENSION

We used tension dial setting six for the tuck stitch fabric.

NOTE FOR NEW READERS

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut, in most cases, with the aid of printed paper patterns. Basic instructions have already been printed in previous issues.

1986
April – Equipment, sorry sold out
May – Knitting the fabric
June – Dressmaking patterns
July – Preparing fabric, cutting-out
August – Stabilising knitted fabric
September – Pattern markings
October – Neatening seam edges
November – Sewing the seams
December – Finishing edges of clothes
1987
January – Front edge facings
February – Binding with fabric
March – Quilted patchwork
April – Attaching collars
May – Lined patch pockets
June – Lined skirt
July – Shoulder pads
August – Overlocking machines
September – Gathering
October – Lining a dress
November – Log-cabin patchwork
December – Tailored skirt
1988
January – Zipped, fur-fabric lined anorak
February – Unlined overcoat
March – Cowl-necked pullover top
April – Jacket and sleeveless top
May – Quilted, cotton-lined top
June – T-shirt dress
July – Cotton wrap
August – Child's towel-lined anorak
September – RE-CAP ON CUT-and-SEW BASICS
October – Tie-wrap top
November – No Cut and Sew article
December – Appliqué: Xmas post-bag
1989
January – Long Caftan
February – Woman's jacket
March – Women's Striped trousers
April – Child's Dressing-gown
Back issues are obtainable. Alternatively, consult "The Techniques of Cut and Sew", Batsford 1988 by Pam Turbett.

SPECIAL ABBREVIATIONS

r.s., right side; w.s., wrong side; r.s.tog., right sides together; w.s. tog., wrong sides together; c.f., centre front; c.b., centre back; mm, millimetre; cm, centimetre; in, inch(es); yd, yard(s); pr, pair; P, Page; Col, column.

TO KNIT THE FABRIC

We used card 3 and worked four rows in each of three colours consecutively tuck stitch. Knit a tension square: measure it and then wash, dry and steam-press it. Re-measure the square and note any changes in its dimensions. Calculate how many needles you will need to produce about 5 cm (2 in) more than the width required to cut the pattern pieces: *See the suggested layout in Fig. 1.* You might choose to knit, as suggested here, one length to accommodate the Dress Front and Dress Back and another length of narrower width to accommodate the Sleeves. The required width of fabric will vary according to the body size being cut: i.e. size 6 will require a lot less width than size 22. If you are making one of the larger sizes and are not able to knit wide enough to accommodate the pattern piece for the Dress Front, you will have to cut it in two halves with a Centre Front seam.
Using MY, cast on over the required number of needles. Using MT, K sufficient length of fabric in each required width.

PRE-WASHING

To avoid any later change of shape, wash or just soak the fabric, before cutting it, in water at the normal washing temperature. Spin dry and complete drying.

PRESSING

Press the knit thoroughly with a steam-iron at steam setting, first on the r.s. and then on the w.s., straightening and flattening it. Accept the fact that, if you have used an acrylic yarn for the knitting, this pressing will stretch out, flatten and totally alter the texture of your fabric. Check that the rows are at right angles to the selvedges. Leave to cool.

CUTTING OUT, INTERFACING AND MARKING

1. I found four instruction sheets inside the pattern envelope; two of these are in French, so if you are neither French nor bilingual, I suggest you dispose of these to avoid confusion!
Check the measurements of the pattern pieces against your own measurements and make any necessary alterations such as shortening, lengthening, adding extra space for a large bust or a "dowager's hump", etc. In this pattern, the dress is intended to fit loosely, so check to make sure it will not be too tight at bust and hip level. To do this, place the front and back body sections of the pattern together, matching up the seamlimes at bust level: then measure from c.b. line to c.f. line and double the result; you should have at least 10 cm (4 in) more than your actual bust measurement; repeat at hip level, and add extra width if required.
2. Fold the wider length of knitted fabric exactly in half lengthwise; pin the selvedges together taking great care to place the rows of different colours exactly together. Place pattern pieces 7 and 8 on the knit, as shown in Fig. 1, keeping the grainlines parallel with the selvedges. Check that the stripes of colour will match correctly when the side seams are joined; to be sure of this, find

84►

Earrings, Hennes. Necklace, Zig Zag.

the double notch on the side edge of the Dress Front pattern, just below waist level: if, for example, this double notch lies on a green stripe, then the double notch on the side of the Dress Back pattern must also lie on a green stripe.
3. Pin the pattern pieces to the knitted fabric, using glass-headed pins. Keep both paper and fabric absolutely flat.
4. Cut with sharp shears. Slide the shears along the table top, avoiding lifting the fabric. *Note*: allow a little extra fabric (about 1.2 cm [½ in]) outside the cutting lines when cutting across the fabric, i.e. parallel with the rows, to allow for lengthwise contraction after cutting. Check some time after cutting and trim off this extra fabric if contraction has not occurred.
5. Take the narrower length of knitted fabric and place the Sleeve pattern on it as shown in Fig. 1; cut both sleeves, remembering to reverse the pattern when cutting the second sleeve so that you will have a left *and* a right sleeve!
6. Take the purchased woven fabric and cut *two* sets of neck facings as shown in Fig. 2, using pattern pieces 9 and 10. The first set should be cut exactly on the paper pattern and will be called "the Neck Facings"; these will line the *inside* of the finished neck. The second set must have an extra 1.5 cm (⅝ in) added to its depth (along the longer convex-curved edge) and will be called "the Neck Bands"; these will be applied to the *outside* of the finished neck.
7. From the remaining woven fabric, cut sufficient length, of the required width, for whichever type of belt you have chosen from Harlequin's brochure. Follow their instructions carefully. Post immediately, and, hopefully, the belt will be delivered to your door before you have even finished making the dress!
8. Take the Vilene Ultrasoft fusible interfacing and cut one set of neck facings exactly on pieces 9 and 10.
9. Fuse these interfacing pieces to the wrong sides of the Neck Bands, as shown in Fig. 3 lining up the edges exactly, except where the woven fabric Neck Band has been extended by 1.5 cm (⅝ in). For Vilene Ultrasoft, place interfacing rough side down on wrong side of woven fabric, cover with damp cloth and press with hot iron till cloth is dry.
10. Mark all dots, notches, etc with cloth-marking pen or pencil.

TO SEW UP THE GARMENT

In general, follow the directions in the pattern instruction sheets, but read first the points listed below, marking them on the instruction sheets where appropriate; these will help you to avoid some of the pitfalls inherent in sewing knitted fabrics. Remember to press each seam as soon as you have completed stitching it.

1. Do the necessary seam finishing at shoulder seams, side seams, and sleeve seams, *before starting to assemble the garment.* Do small trial pieces first and then use whichever sewing-machine stitch works best for this, making adjustments to tension, stitch-width and stitch-length as necessary; aim to produce a reasonably neatly-finished edge which is neither stretched out nor puckered up. The three-step zigzag stitch (sometimes called "elastic stitch") usually works well for this purpose. For the best results, use an overlocking machine if you have one, or can borrow one. The Neck Facing pieces should be joined at the shoulder seams and then the outer edge of the complete Facing should be oversewn all round. The Neck Band pieces should also be joined at the shoulder seams but do not oversew the outer edges.
2. Fuse the Vilene Fold-a-Band to the wrong side of both Dress Back pieces, along the full length of the extensions, placing the slits in the Vilene exactly along the marked Foldline. This will ensure that the edges of the back slit opening remain crisply pressed.
3. *Instruction Page 3. Column 1. Dress B.C. Back:* pin the two layers of the centre back seam together, matching the stripes carefully and placing the pins at right angles to the edges of the fabrics. When stitching, use a roller foot on your sewing-machine, in preference to your usual presser foot – this makes for more even feeding of the two fabrics, so that the matched stripes will not be misplaced.
4. *Column 2. Zipper:* insert the zipper as instructed taking care neither to stretch the knitted fabric nor to gather it up. Aim simply to make it lie absolutely flat on the zip tapes.
5. *Column 2. Shoulder seams and Facing:* before joining the shoulder seams, cut two lengths of tape to the exact length of the shoulder seamline on the paper pattern of the Dress Back; tack one to the wrong side of each shoulder seamline on the Dress Back, matching the ends carefully and easing the knit in to fit the tape; then machine the seamline through all three layers so that these seams cannot stretch out of shape.
6. *In similar fashion* tape the seamlines of each complete armhole. Use the paper pattern as a guide for cutting the tape; mark on the tape, the single notch at the armhole front and the double notch at the armhole back, and also the point where the shoulder seamline comes. Pin the tape to the wrong side of the armhole seamline, matching notches and shoulder line, easing the knit in to fit the tape because the knit has probably already stretched considerably! Machine-tack the tape to the seamline.
7. *Neck Bands:* turn under, and press, the extra 1.5 cm (⅝ in) around the outer edge of the Neck Band, folding just along the edge of the applied interfacing. Apply the wrong side of the Neck Band to the right side of the Dress, matching the neck edges, the shoulder seamlines and back opening edges. Pin and top-stitch in position all round the outer edge of the Neck Bend. If the knit and the woven fabric seem rather bulky together (and bearing in mind that you are going to add the Neck Facing), you may choose, at this stage, to cut away the knitted fabric under the Neck Band, down to within 1.2 cm (½ in) of the top-stitching line.
8. *Column 3:* apply the Neck Facing, as directed, but placing it right side down on to the right side of the Neck Band. Stitch, trim and snip seam allowances as shown, but then catch the edge of the facing to the wrong side of the top-stitching line, by hand.
9. *Column 4. Finishing:* To cover the shoulder pads: cut two squares of knitted fabric and place a shoulder pad so that its thick end lies diagonally across the centre of each square. Fold the fabric over, mould it to fit the pad, and then pin the edges together all round the thin edges of the pad. Machine-stitch close to the edge of the pad around the thin edges. Trim off the surplus fabric and oversew the edges. Stitch in to the dress as shown.

Pam Turbett

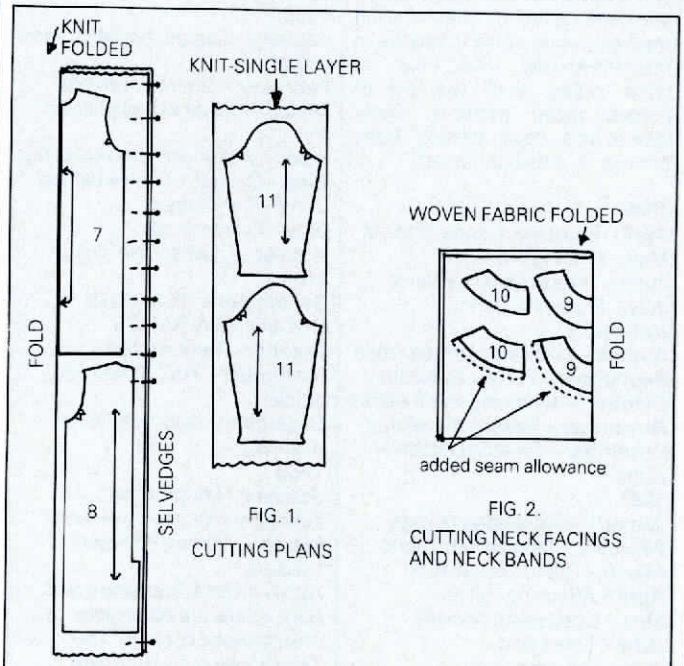

FIG. 1.
CUTTING PLANS

FIG. 2.
CUTTING NECK FACINGS AND NECK BANDS

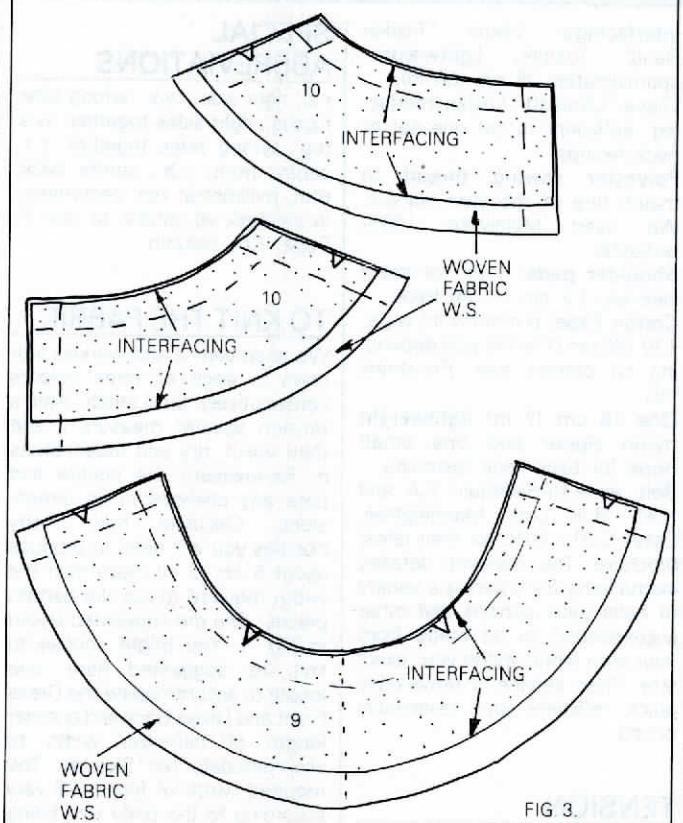

FIG. 3.
INTERFACING NECK BANDS

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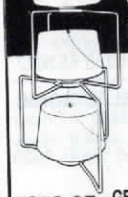

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PFAFF DUOMATIC 4-colour changer, Deco, books, patterns. Lots of extras. Mint condition. Bargain at £450. Bishops Cleeve, Cheltenham 024267 6844.

SINGER MEMO II. Electronic, double bed. Tutorial cassettes, book, plus other extras. Immaculate condition. £480 ono. 0625 530830.

SINGER ELECTRONIC 2310. Tuition tapes, books, transfer carriage, wool winder, table, hardly used. Excellent condition. £400. Wigan 726328.

FOR SALE

PASSAP DUO 80. 4-colour changer and Deco. Hardly used. Tel 0628 784979 (Maidenhead).

TOYOTA 950 with lace carriage, punch and cards, table, patterns, complete package as new, cost £400+, will accept £200 ono. Northwich 47894.

BROTHER 910, MK2. £400. One careful lady driver! 076388 236 (Herts).

KNITMASTER ZIPPY DELUX. Standard gauge knitting machine with table and extras. £160. 0273 411023 evenings.

KNITMASTER 270 RIBBER. Lace carriage, radar, motor YC6, table. £790. Knitmaster 151 Chunky. £170. 0299 400651.

KH836 BROTHER knitting machine. New, unused. Table, manual, punchcards. Cost £229. Offer considered. 0273 452646.

TOYOTA 950 with ribber and stand. Unwanted present. £500 ono. Windsor 851323. After 6pm.

KNITMASTER 360 includes Knitradar plus ribber and table. Excellent condition. £320. Basildon (0268) 560234.

KNITMASTER 700. Knitradar, lace carriage, table, extras. Hardly used. £360. Southend 556457.

BROTHER 260 with ribber, table. Excellent condition. £500. 0344 428357 (Bracknell).

PASSAP 6000. As new. £950. Also Brother chunky, plus ribber, unused, £450. Will separate. Job move forces sale. 0533 848179.

KNITMASTER HOBBY CHUNKY. All instructions and tools. Hardly used. £50. 01-205 4529 (Evenings).

BROTHER KH260 with ribber, Knitleader, intarsia carriage, double bed colour changer, table, cone winder and pattern books. £600. New Home Swissknitter with table and pattern books. £100. Simpleframe 96, assembled. £50. Free carriage. Phone: 051-645 7006.

PASSAP DUOMATIC 80. Four colour changer, Deco, tapes, books, cards, punch, excellent condition. £495. Tel: 0295 738227.

TOYOTA KS901 with ribber, intarsia, lace, tracer, manuals, books, wool. Keyto cabinet and bench, vgc. Little used. £450. Tel: 01-390 6785 Surbiton, Surrey.

BROTHER KH950 ELECTRONIC with KR850 Ribber, stand, lace carriage, colour changer, pattern books. £900. Phone: Burton 0283 43654.

PASSAP DUOMATIC 80, Deco, four colour, computer books, wool, punchcard, industrial electric motor. £950 ono. 0425 618157 evenings.

TOYOTA KS858 with lace carriage, punchcards, four months old. £180. Farnborough (Hants) 511316 after 6pm.

TOYOTA KS858 with 506 Ribber, nine months old, £320. Also Bond, £50. (04747) 4771 (Kent).

PFAFF TAPIMATIC RUG MAKER. Unused. £250 value, for £120. Knitleader (Jones 585) KL113 vgc. £50. 0276 65090 (Surrey).

FOR SALE

PFAFF DUOMATIC 80, Deco, four colour changer, motor used only few hours. Almost new. Cost £1,450. Accept £750. 0886 21153.

SINGER 2310 MEMO with instruction tapes, books, intarsia carriage, wool winder, transfer carriage, table and approx 30 cones wool. £600 ono. Tel: 0788 811660.

KNITMASTER 560 LACE ELECTRONIC radar, ribber, YC5 colour changer, transfer tool, motor and stand. Bargain £750. Garter carriage KG88 MkII. New £230. Mansfield 0623 25181.

SINGER 2310 ELECTRONIC, same as Freestyle. True double bed machine, ribber attached. Lace transfer carriage, pattern driver. £395 ono. Reading 0734 320138.

KNITMASTER ELECTRONIC 560. Ribber, lace carriage, YC5 transfer carriage, linker, intarsia carriage, tuition tapes plus many extras. £800 ono. Tel: 0827 251019.

PASSAP DUOMATIC 80, four colour, Deco, computer cards, hardly used. £500. Tel: Chester (0829) 70708.

TOYOTA 950 with ribber, tilt table, transfer carriage, 75 extra punchcards, pop-punch, de-knit, extra tension mast, books, magazines, other extras. £565. Tel: 0952 586906.

TOYOTA 747 plus ribber, lace carriage, many punchcards, punch instructions, patterns. £250. Tel: 023374 267.

UNWANTED CHRISTMAS GIFT. Brother KH710 knitting machine, still unpacked. Only £175 ono. Tel: 01-986 0071. Anytime.

PASSAP DUOMATIC 80 with EX3/91 four colour changer and Deco, books etc. Excellent condition. Unwanted gift. £395. Tel: 0273 303679.

BROTHER KH260 Chunky with ribber, table, four colour changer, Knitleader, linker, wool winder, card punch, blank cards. Used twice. As new. £550 ono. 0865 242110. After 3pm.

BROTHER 881 with ribber, lace carriage, Knitleader, cone winder, punch plus Keyto cabinet and bench. £525. Excellent condition. 01-658 4660.

KNITMASTER 326. Very good condition, ribber, colour changer, YC2 table punch and cards, patterns plus book of patterns. £200. Tel: 0509 261146.

PFAFF DUOMATIC 80. Deco, four colour changer, vgc. £550 ono. Fleet 0252 621431.

BROTHER KH710 and ribber. Excellent condition. £180 ono. 01-508 3322.

BROTHER KH890 knitting machine with punchcards and intarsia carriage, Knitleader, wool winder. Unwanted Christmas present. £350 ono. Tel: Spalding (0775) 821551.

TOYOTA KS858/KR506 punchcards, table. Unable to use due to health. £270. W2 4BZ. 01-229 1880.

TOYOTA KS901, ribber, lace, intarsia carriages, garter bar, tilt table, manuals, tuition tapes, punch and cards, wool winder, patterns. Plus extras. £350. 01-393 7135.

CLASSIFIED

FOR SALE

SIMPLEFRAME 96. £40. Passap 201 for spares. £20. 0908 316066.

KNITMASTER 150 Chunky and ribber £195. (Wanted Brother KH260 Chunky, punchcard machine). Tel: (09066) 3147.

BROTHER KH950 ELECTRONIC. Lace carriage, intarsia. 9 months old. Instructions. £650. Tel: Wolverhampton (0902) 333337.

TOYOTA KS901 plus extras. Can deliver locally. £350. 01-755 3203.

TOYOTA KS787 knitting machine with ribber, tracer, lace carriage, table, accessories and instructions. As new. £300. Tel: 0327 41405 evenings.

BROTHER KH260 Chunky machine, ribber, wool winder, table, intarsia, new. £480 ono. Phone: Hemel Hempstead 53906.

KNITMASTER 360K including ribber, lace carriage, intarsia punch, punchcards. £350. 021-743 6381.

BROTHER 260 Chunky, with ribber, table, punchcards, books. As new. £500. 01-848 9579.

KNITMASTER CHUNKY 150 and ribber, pattern selector, tuition tapes and table. Very good condition. £350 ono. Tel: 0793 29819 (Swindon).

SEWING MACHINE MODEL SZA-645FL single dial control, deluxe, light-weight, modern, Open-arm, vgc. £100. Tel: 0884 41229.

FOR SALE

PFAFF DUOMATIC 80. Four colour changer, Deco, form computer, U100 tapes, knitting patterns, several cones of yarn, one year old. Used once. £600 ono. Tel: Whaley Bridge 06633 3796.

BROTHER 860. Plus Knitradar and intarsia carriage. £200 ono. Brother 230 plus ribber £300 ono. Darlington 462951.

SUPERBA S48 Double bed, motor drive, selection bed table, other extras. Unused. Offers? 0282 864498 (Lancashire).

PFAFF DUO 80. Four colour changer. Deco. Hardly used. £550. Tel: 029 780 463.

BROTHER KH891 Knitleader lace carriage, Intarsia carriage, pattern books, punchcards, wool and many extras. All new bargain patterns include Fair Isle, plain, tuck weave £399. Tel: 0686 88709 Evenings (Mid Wales).

SINGER FREESTYLE Electronic, double bed, Intarsia carriage, unused. £595. o.n.o. Grays 0375 371375.

TOYOTA 787, Ribber and other extras £300. Tel: 0580 200879.

SINGER ELECTRONIC 2310 plus transfer and garter carriage, wool winder and computer included. Immaculate, six months old, under guarantee. £750. Phone: Maidstone (0622) 670495.

FOR SALE

SINGER MEMO II 600 electronic, double bed, tapes, books, transfer carriage, charting device, virtually unused. £860 new, sell £500. Fleet 617272.

KNITMASTER 360KL with ribber, lace carriage, four arm feed etc. Little used. 2nd machine. £350. Lancs. Nelson 602133

PASSAP DUOMATIC 80 four colour changer, Deco, punch, Forma, U80, vgc. £500. 0494 671562. 6-7pm (Beaconsfield).

BROTHER KH950 ELECTRONIC plus ribber, single and double bed colour changers, transfer carriage, linker, table, pattern books and yarn galore. Used once. Value £1800, offers around £1200. Tel: 021-550 5095.

TOYOTA 787 with ribber and Simulknit. Good condition. £225. Wakefield (0924) 259774.

SINGER MEMOMATIC complete with lace-maker and punchcards. £175. 0732-882415.

SINGER MEMO II double bed, instruction tapes, transfer carriage, table, wool winder plus extra designer computor. £500. SE6 area. 01-699 2224.

BROTHER KH910 ELECTRONIC, KR850 Ribber, KL116 Knitleader, KA8300 transfer carriage, KRC830 colour changer, conewinder, table, books, patterns. Hardly used. Cost £1000+, accept £700. Tel: 049481 3445 (Penn, Bucks).

FOR SALE

JONES BROTHER KH890 £240. KG88 MK2. £180. KG89. MK1 £150. All boxed as new. Tel: 0629 584950.

KNITMASTER 360KL including ribber, lace carriage. £325. Telephone: 0707 874366.

BROTHER KH881 with lace carriage. £295. 01-205 9746.

SINGER 600 double bed Electronic with tapes. £300 or offer. 07914 87844.

PFAFF DUOMATIC 80. Deco 4 colour changer. Form computer U80 Forma £600. 0302 340426.

ZIPPY 90. Additional pattern books. As new. £80. 0394 274255.

BROTHER KH860 punchcards, lace, tuck, Fair Isle, table, wool winder. £200. Reading 701068.

PFAFF DUO S. 4 colour changer, Deco, books. £300. 01-578 7435.

SINGER MEMO II Electronic double bed plus transfer intarsia carriages, pattern maker, tuiton books and tapes. £450 ono. Basingstoke 466761.

BROTHER KH860 plus some extras. £200. Could deliver. Phone Sheffield 694276.

BROTHER KH230 chunky machine plus KH230 chunky ribber. Still in boxes, never used. Cost £600, will accept £400. 01-500 7063.

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THIS MONTH'S STAR PRIZE

COMPETITION

IT'S WISE TO BE SMART

WIN £150 VOUCHER FROM Hertfordshire Knitting Centre Ltd

IT'S WISE TO BE SMART

Which, of course, is one of the reasons why you're a reader of Machine Knitting Monthly and why you may well send a postcard with this month's winning line and, who knows, claim the £150 voucher generously donated by Hertfordshire Knitting Centre.

Our sponsor enjoys an enviable reputation in the growing market of machine knitting – testimony to his prowess in producing the right product at the right price – always innovative but unchangeable in quality.

But don't just take our word for it. Give it a twirl, ask around, get in touch, add a new dimension to elegance. See a profusuion of all that's best from the third vertical of the completed grid issue from your machine. Let it be your prize possession by sending that postcard to Anne and clan to reach us not later than 31st May 1989.

Bob Daw

CLUES

1. Old seeker for gold might otherwise be *St. Michael*
2. Such offerings might *libel Saul* or send him to sleep
3. They may argue for jeans, of course
4. *Satin, alas,* but only for the dogs
5. Today will be tomorrow
6. Divine with some embarrassment in the pattern?
7. If *real coats* are on another floor, this may help you find them
8. Great pity that lack of energy begins with a young lady
9. Countenance receiving guests?
10. Something short of a grey pencil could provide a sticky substance
11. It would lessen a problem but still *leave a tail*
12. To enjoy this Region's wine just *isn't Irene*
13. Will may be in a *mate's tent*

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to May Competition, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of Machine Knitting Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st May 1989. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the correct entry drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results will be published in a future issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

1	A								
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8	L								
9	E								
10	G								
11	A								
12	N								
13	T								

Hague LINKING MACHINES

Hand operated or electric

BRITISH MADE

Why spend hours sewing seams by hand?

With the Hague Electric Linker your making-up is a real pleasure. You give all your knitted garments a truly professional finish.
It's so quick and simple to use, the Hague Linker will save you hours of tedious hand sewing.

★

With the same yarn as the garment it gives you perfect seams which wear and stretch with the garment

★

Links up whole necklines and bands of any length

★

Matches patterns perfectly – stitch for stitch

★

Foot control operation

★

Seams are linked so neat you hardly see them

★

Its circular linking action links perfectly without any joins

★

Puts lovely professional pin tucks at your fingertips

Available from leading KNITTING MACHINE CENTRES
Further information from HAGUE LINKING MACHINES (H7)
MILE END ROAD, COLWICK, NOTTINGHAM NG4 2DW
Manufacturers of linking machines since 1860

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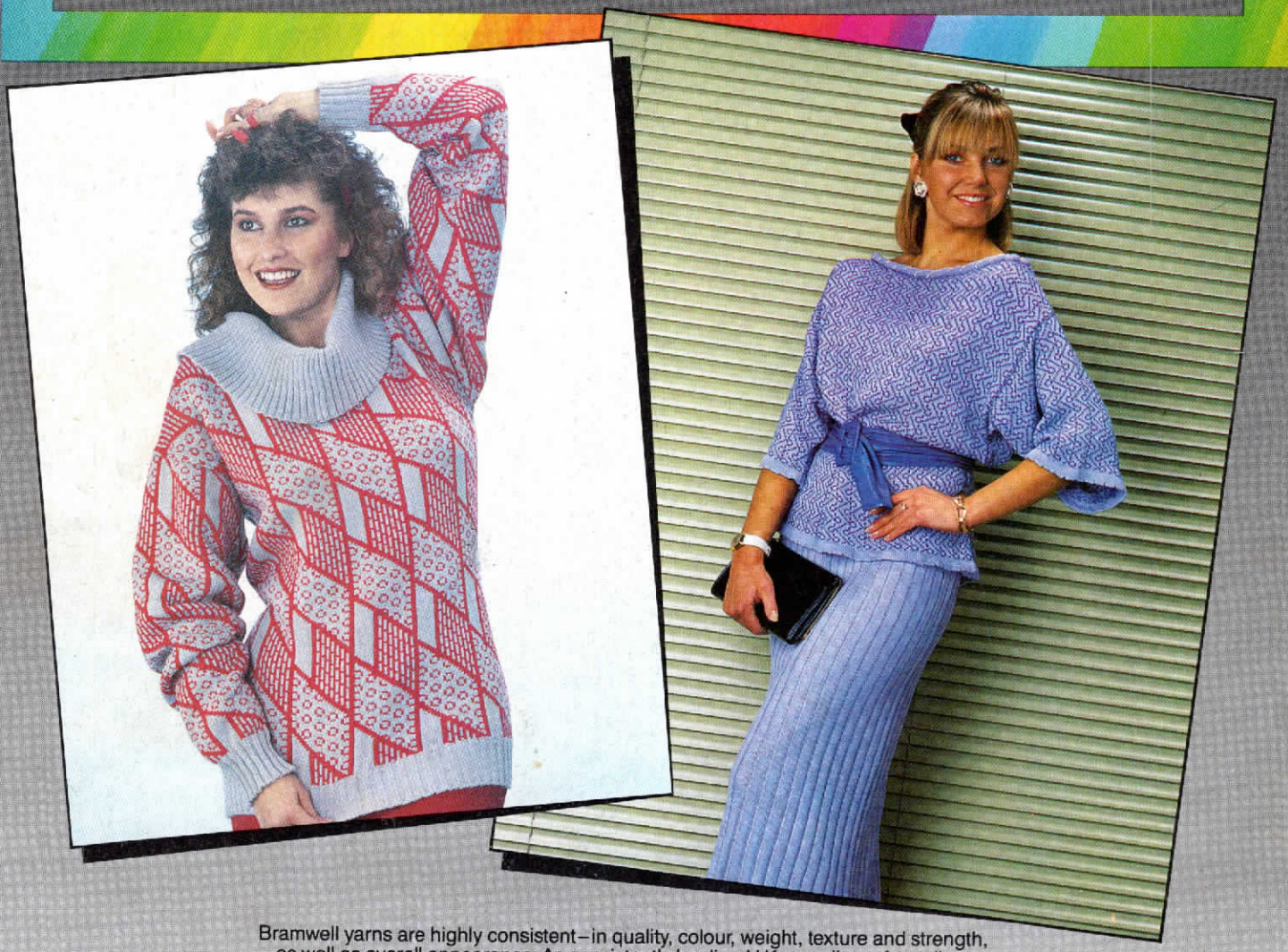

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